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# Calendar of Events — February, 1950

**(in NEW YORK CITY)**

| DATE | TIME | COMPANY or ARTIST | PLACE |
|---|---|---|---|
| 3 | 8:30 p.m. | **Thalia Mara** and **Arthur Mahoney** in demonstration of 16th-17th century English dances | School of Ballet Repertory |
| 4 | 8:40 p.m. | **Carmelita Maracci** and Company | 92nd Street YMHA |
| 6 | 8:40 p.m. | **Mark Ryder** and **Emily Frankel** | 92nd Street YMHA |
| 8 | 8:30 p.m. | **Raymond Duncan**, in his play, "Wobbly Top", and dances by **Anita Zahn** | Carnegie Hall |
| 9 | 8:40 p.m. | **Shan Kar** and Company | American Museum of Natural History |
| 11 | 2:30 p.m. | **Katya Delakova** and **Fred Berk** | Brooklyn Museum |
| 11 | 8:15 p.m. | **Dudley-Maslow-Bales** Trio | Central H.S. Needle Trades |
| 12 | 3:00 p.m. | **Dudley-Maslow-Bales** Trio | 92nd Street YMHA |
| 17 | 8:30 p.m. | **Thalia Mara, Arthur Mahoney** and members of **Ballet Repertory Company** in studio demonstration | School of Ballet Repertory |
| 18 | 2:30 p.m. | **Lucas Hoving, Rena Gluck** and **Nachum** and **Dina** on the series "Stage for Dancers" | Brooklyn Museum |
| 19 | 3:00 p.m. | **Carmelita Maracci** and Company | 92nd Street YMHA |
| 22 | 3:00 p.m. | Dance recital for Children, sponsored by **Choreographers Workshop** | 92nd Street YMHA |
| 23 | 8:40 p.m. | **Mara**, in Cambodian dances | American Museum of Natural History |
| 26 | 3:00 and 8:30 p.m. | **Choreographers Workshop** | 92nd Street YMHA |

★

**LECTURES and LECTURE-DEMONSTRATIONS**

| DATE | TIME | COMPANY or ARTIST | PLACE |
|---|---|---|---|
| 13 | 8:40 p.m. | WALTER TERRY on "Dance Immortals", Topic: Petipa-Fokine | 92nd Street YMHA |
| 17 | 4:30 p.m. | MANUEL GALEA, on Portuguese and Jewish folk songs | Ethnologic Dance Center |
| 24 | 4:30 p.m. | PETER diFALCO, on phases of Spanish dance | Ethnologic Dance Center |

★

**(in BOSTON)**

| DATE | TIME | COMPANY or ARTIST | PLACE |
|---|---|---|---|
| 16 | at 8:30 p.m. | **POLA NIRENSKA** (American debut) on Boston Dance Theatre series | Boston Conservatory |

★

In FEBRUARY, **LA MERI** will tour:
7 — Chicago
14 — Evanston, Ill.
16 — Buffalo, N. Y.

★

In February, **BALLETS DE PARIS** will tour:
6-12 Montreal,
14-15 Quebec,
17-19 Buffalo, N. Y.
20-26 Cleveland, Ohio,
27th Toronto

In February, **BALLET RUSSE de MONTE CARLO** will tour:
1 — Columbus, Ga.
2 — Montgomery, Ala.
3-4 — Atlanta, Ga.
6 — Knoxville, Tenn.
8 — Columbia, S. C.
9 — Greensboro, N. C.
10 — Raleigh, N. C.
11 — Richmond, Va.
13-14 — Baltimore, Md.
15 — Reading, Pa.
16 — Allentown, Pa.
17 — Trenton, N. J.
18-20 — Washington, D. C.
21-22 — Philadelphia, Pa.
24 — Hershey, Pa.
25 — Pittsburgh, Pa.
27 — Ann Arbor, Mich.
28 — Flint, Mich.

In February, **BALLET THEATRE** will tour:
1 — Tacoma, Wash.
2-4 — Seattle, Wash.
6-18 — San Francisco, Cal.
20-25 — Los Angeles, Cal.
27 — Phoenix, Arizona
28 — Tucson, Arizona

Dance
MAGAZINE

VOLUME XXIV NUMBER 2

FEBRUARY, 1950

The LARGEST,
most WIDELY READ
Dance Publication in the WORLD

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## ON THE COVER

TANAQUIL LeCLERCQ and JEROME ROBBINS as the droll pair in part I of George Balanchine's ballet, BOURREE FANTASQUE, which returns this month to the City Center in the repertory of the New York City Ballet Company.

The photograph by WALTER E. OWEN

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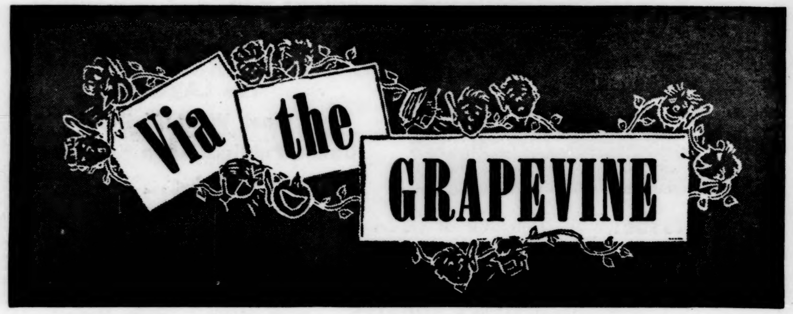

THE night **BALLET THEATRE** left Chicago to continue its tour, director **Lucia Chase** got up at the New Years eve party for the company given by the Isaac Sterns and announced that **Ballet Theatre will go to Europe in 1950,** and no mistake. Definite engagements include Florence and Venice. Other engagements are announced as "extensive", but still in the negotiation stage, meaning theatres have yet to be procured.

**This is Ballet Theatre after a ten-year lifetime,** the first American ballet company to live to such a ripe age. Now in its tenth year, Ballet Theatre will wind up a transcontinental tour in New York to appear for a **three-week season commencing April 9, probably at the Met.** Negotiations are in progress for the sharing of the Opera house between this company and Ballet Russe de Monte Carlo, which also will play a spring season there.

The one new work promised for the New York City spring season of B.T. is **John Taras'** DESIGN FOR STRINGS, with **Diana Adams** and **Erik Bruhn** in the leads. This work was originally staged for the now defunct Metropolitan Ballet in England. This ballet will receive its American premiere at the Met in April.

★

**Toumanova** has dropped out of Grand Ballet de Monte Carlo and that company will do the best it can with other ranking dancers such as **Rosella Hightower, Andre Eglevsky, Tatiana Riabouchinska, Marjorie Tallchief** and **George Skibine** on its projected tour of Germany, to take place in February. The company goes to its home base, Monte Carlo, to open March 22 and will remain there until May 8.

Toumanova will guest star at the Paris Opera and is to appear in PHEDRE, recently supposed to have been a vehicle for Garbo. PHEDRE is a ballet adaptation of the Racine tragedy.

★

**Frederick Ashton** of Sadler's Wells arrives early in February to stage a ballet for New York City Ballet, this to be called ILLUMINATIONS, Reciprocally, **George Balanchine** goes to England in mid-March, after the Spring season of N.Y.C.B. and will stage his BALLET IMPERIAL for the Wells.

★

**Spring Season: NEW YORK CITY BALLET**

The **New York City Ballet** returns to the City Center on **February 21 for a three week season** with a number of new ballets and many proven works in the repertory including the recent triumphs of Balanchine: FIREBIRD and BOURREE FANTASQUE. ONDINE has been shelved, at least until the choreographer, **William Dollar,** can devote more time to its restaging.

New works to be unveiled include, other than ILLUMINATIONS, already mentioned: An abstract group work by **George Balanchine** to be called JONES BEACH (just like that!); a group work by **Jerome Robbins,** to a score by Leonard Bernstein, called **THE AGE OF ANXIETY: Balanchine** will revive his **PRODIGAL SON,** with score by Prokofieff, a ballet which had its world premiere in Paris in 1929; **Balanchine** will stage a new work for two, called **PAS DE DEUX ROMANTIQUE,** to airs from Karl Maria von Weber for **Janet Reed** and **Herbert Bliss; William Dollar** will re-stage his pas de deux, LE COMBAT, performed under that title by the Ballets de Paris. The ballet is re-titled **THE DUEL** and has been amplified to a cast of five dancers. Mr. Dollar will appear in his own ballet, THE DUEL, and will also dance in Robbins' AGE OF ANXIETY, his first personal appearances with this company.

**Igor Stravinsky** will make a personal appearance on the podium the first two nights of the season, conducting his ballets, FIREBIRD and ORPHEUS.

★

The **Louisville, Kentucky** newspapers afforded the curious reader no inkling as to the actual content of **Martha Graham's** stupendous new work, a half-hour solo dance, called JUDITH, which she danced in Louisville on January 4 and 5. The work was commissioned by the Louisville Symphony Orchestra, to a specially written score by William Schuman, and the Louisville TIMES observed only that both performances were completely sold out. The COURRIER-JOURNAL, however, had several things to say on two succeeding days. On the afternoon of the premiere. it carried a banner headline which proclaimed that **Martha Graham "is suffering a bad case of butterflies . . .",** also that she had practically lost her voice in her anxiety over JUDITH. On the following

**Men's fashions give way to Martha Graham — a whole window-full. While Roger Kent store window on 51st street in Rockefeller Center has been known to devote space to ballet dancers and ballet memorabilia, never before has a modern dancer been made welcome here until January, 1950, when president of Roger Kent Stores, the famous balletomane, Leo Perper, commanded the clothes out and the Graham in. The collection, as viewed here by Mr. Perper, is from the Arthur Todd collection of Graham photos, programs, memorabilia. No toe shoes in sight anywhere.**

*photo by Walter E. Owen*

day, after the actual premiere, nothing was said about the performance itself (which out-of-town spectators pronounced "stupendous"), but the paper carried a story about a local couple who are friends of Miss Graham, and we quote: ". . . both agree that Miss Graham is a wonderful friend, generous to a fault, and **speaks in low tones, made so famous by her radio role as 'Miss Hush'. . . .**" Unquote, Louisville, Ky., its symphony orchestra and its art-conscious gentry make it one of the brightest audience potentials for dance in the United States. Louisville is also famous as the town where **Margot Fonteyn,** in 1927, studied tap dance.

★

**Martha Graham's** solo work, JUDITH, was not offered to New York audiences, because the work is scored for a 60-piece orchestra, which the Graham company is not in the habit of using. The only new work seen was a 'comedy' called GOSPEL OF EVE (see March issue for review); another, new to New York, but seen previously on tour was THE EYE OF ANGUISH. The opus called DIVERSION OF ANGELS, premiered in New London, Connecticut, August, 1948, at the first annual American Dance Festival, likewise had its Broadway premiere in January.

*photo by Duncan Melvin, London*

**"The Dance of Salome" seen only in England over BBC-TV. The principal dancers were Celia Franca as Salome and Danilo Burniak as the Syrian Slave. Miss Franca was choreographer.**

★

The brother of **Ruth St. Denis** has donated an 8-acre farm to American Dance Films, an organization which blew up over the horizon some months ago with every intention of recording in films the

*continued on page* 51

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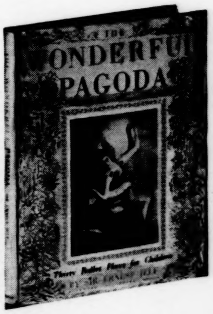

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# reviewers' stand

ADD the letter "s" to the first syllable of Iva Kitchell's name, and you have the German word, "Kitsch," which designates the various popular forms of art that often pass for the real thing. "Kitsch" rather neatly sums up the kind of dancing Miss Kitchell has sometimes created in the past and is certainly creating at present, as testified by her December 4 concert at Carnegie Hall.

**Iva Kitchell, as you probably know, is a** dance satirist. The material for her compositions is derived from the clichés and platitudes of various styles of dancing, or occasionally from some inherently ludicrous human situation. Thus, she is required to be a first class mime, as well as a finished dance technician. The latter she very largely is, but in the former category there are flaws.

For one thing, Miss Kitchell has difficulty submerging herself completely in a characterization. As a result, while she points up the clichés in other styles of dancing, she establishes a few of her own. For example, there is the tendency to throw in spectacular ballet turns with no apparent dynamic motivation. She often screws her face in a lopsided expression that with little variation, covers a wide variety of emotions. And there is a propensity for coyness, as though Miss Kitchell really did not have confidence in her ability to hold an audience on a mature level.

Of her six new solos, OBSESSION is the most trenchant and compact in form. It is a comment upon the German Modern Dance of some twenty years ago. The fixed, staring eyes; the spurts of violent gesture; and the intelligent use of downstage space; make the dance not only humorous, but theatrically convincing. In fact, OBSESSION is a fine companion for SOUL IN SEARCH, Miss Kitchell's good natured parody of a later period in modern dance history.

CARMEN KITCHELL FROM KANSAS pokes fun at opera ballet. But in it Miss Kitchell has made a serious artistic mistake. She has forgotten that in order to satirize a dance style, one must first master it completely. Her Spanish dancing and certainly her castanet playing, are still in the semi-student stage, and so CARMEN KITCHELL was uncomfortably pointless.

Pointless, too, was her CHANTEUSE-DANSEUSE, a Ziegfeld era song and dance number. Miss Kitchell sang a few songs in a high, piping voice, did a brief dance routine, and that was that. Aside from a glittering gown that captured the garish taste of the era, there was little attempt to reveal the personality traits of the flapper-golddigger type, nor did she catch the grim abandon of the roaring twenties in her dance.

In THE NEW HAT Miss Kitchell made an excursion into pantomime dance. She selected the situation of the little woman who returns home with a new hat, which her husband does not find to his taste, especially after she has revealed the price. Because she is a cute mite, Miss Kitchell got away with this old chestnut, which she ended in novel if illogical fashion by tearing the hat apart and making a new and more becoming headdress from its flower and veil.

**Sondra Orans and Kenneth Bartmess appear in "Bouquet for Molly", a (Hollywood) Dance Theatre January production, under direction of Lester Horton. The January recital of Dance Theatre was presented under the general title, "Choreo-1950".**

The idea for MANY ME'S was indeed clever. Miss Kitchell satirized herself in the throes of the creative process.

*continued on page 44*

**Madelynne Greene and Virgil Morton in a character ballet for two entitled, "When I Was Single", performed in concert and for TV audiences locally in San Francisco and other West Coast centers.**

# just people and places..

**On this page is an uninhibited camera eyeview of a concourse of modern dancers partying at the Gotham Hotel after the din and clamour of the recent first season of the New York City DANCE THEATRE. When the ten-day season had ended, Morton Baum, director of New York City Center, and Deus Ex Machina, of the N. Y. C. Dance Theatre found himself moved to play host to the three-score dancers, musicians, technicians and others involved in that momentous affray. The six photos by no means pretend to have covered the immense cast of characters present at the party.**

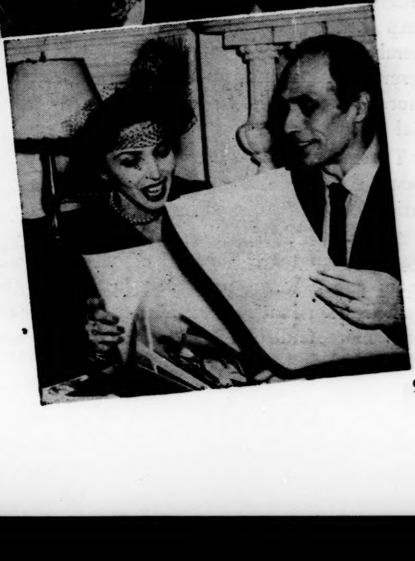
Front view of Albert Butler (downstage, right) and rear view of Josephine Butler (stage, center), both Ballroom Editors of Dance Magazine. The three gentlemen intent upon Mrs. Butler are (right) Morton Baum, (center) Richard Pleasant, co-producer of the New York City DANCE THEATRE, and (left) Robert Rounseville, tenor of the New York City Opera Company.

Around the table, clockwise: Martha Hill (wearing tasseled hat) Letitia Ide, Simon Sadoff (conductor for the company) Max Blatz, Sophie Maslow, William Bales.

Central figure surveying landscape at large is Nanamne Porcher, stage manager for DANCE THEATRE. The two ladies engaged in conversation are Eve Gentry (left) and Pauline Koner. Group at left composed of rear view of Betty Osgood and partially eclipsed Billie Kirpich.

Two likely guests at a historic party: Louis Horst, publisher of Dance Observer (left) and Rudolf Orthwine, publisher of Dance Magazine (right). Seated: Nina Fonaroff and Lucas Hoving.

Contemplative group of three consists of John Martin (right), Nadine Gae (center) and Charles Weidman (left).

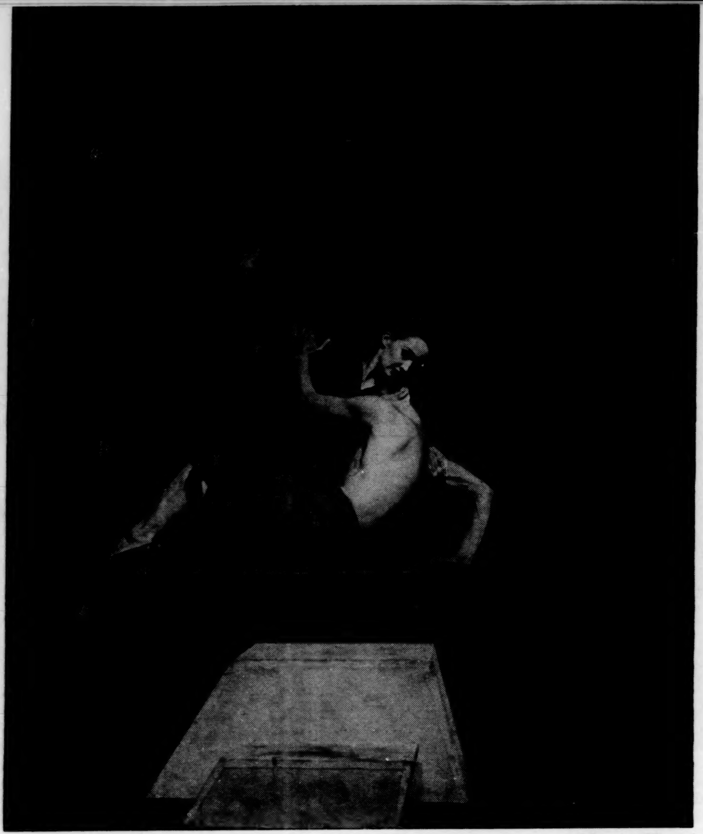


*all photographs by WALTER E. OWEN*

Pauline Koner and Jose Limon find something mirth-provoking in the sight of their own photographs.

# the summary of an Occasion:

## the *first* sea


Marvin Koner

**LAMENT FOR IGNACIO SANCHEZ MEJIAS**

Tableau from the opus by Doris Humphrey, based on the poem by Garcia Lorca, with dancers Jose Limon and Letitia Ide. This was in the repertory of the first season of DANCE THEATRE.

### by Doris Hering

THE American dance (or modern dance, if you wish) has had a turbulent career, and it has come incredibly far since the legendary days of Isadora. In fact, when one considers the paucity of large scale effort to present this almost wholly indigenous art form to the public, one wonders sometimes how it has managed to grow so miraculously.

For the most part, the dancers give solo recitals, and as they outgrow the solo medium, they try desperately to keep little groups together. But the members of these groups shift like desert sands, attaching themselves to the choreographers who have the best financial potential.

There has been some effort in the past to combine the work of various artists. When motivated by the dancers, it was short lived. (For example, the Dance Repertory Theatre of twenty years ago.) When motivated by sympathetic non-dancing organisms, it has been more fruitful. The best examples of this kind of sponsorships are, of course, the Bennington Summer Festivals, which began in 1934 and continued for eight years, and the Connecticut College—New York University Festivals of the past two summers.

The college projects, while absolutely vital to the modern dance, reach a rather specialized audience composed of local people and those dance enthusiasts who are willing to make a trip to see the programs. And so, despite these warm efforts in the right direction, the modern dancers have gone on pioneering and starving.

But something happened in December that may in time alter this slender economic structure. The New York City Center of Music and Drama extended a protecting arm to the modern dancers for a brief pre-Christmas season. In the theatre that has successfully housed the New York City Opera Company and the New York City Ballet, the New York City Dance Theatre was born and gave ten warmly received concerts. It proved once and for all that under intelligent promotional guidance, modern dancers CAN work together.

In this initial venture the demands of the box office had to predominate, and so the repertoire consisted mostly of tried and true works by well known choreographers. For the habitual off Broadway concertgoer there was a minimum of novelty.

The only dancers to appear with their own companies were Charles Weidman, José Limon, and the Dudley-Maslow-Bales Trio. Valerie Bettis, Nina Fonaroff, Eve Gentry, Katherine Litz, Iris Mabry, Merce Cunningham, and Peter Hamilton were presented as soloists, even though some of them do have companies of their own. The reason for this was an economic one. It would have been completely unwieldy to add to the heavy roster of seventy-one dancers that did appear.

One positive attempt was made to circumvent this problem of duplication of dancers. And it was probably the most constructive step taken in the entire venture. A cross-section of dancers from the various companies was assembled for a special revival of Doris Humphrey's SHAKERS under Miss Humphrey's personal supervision.

It is hoped that this particular experiment may lead to a pool of dancers upon which each choreographer can

**FLICKERS**

An engaging farce by Charles Weidman, "Flickers", proved one of the box-office winners in the DANCE THEATRE season at the City Center. "Flickers", as you might guess, concerns early motion picture antics. Here Mr. Weidman, as The Sheik, advances upon the Pure Heroine.

# n of the *New York City* DANCE THEATRE

draw. This would facilitate the revival of other undeservedly extinct works; would allow choreographers without groups of their own to produce works for the New York City Center Seasons; and should in time lead the way to a ballet-type organization in which several choreographers compose for the same company.

There are some who deem this impossible because most modern choreographers differ so widely in style. But if ballet creators as divergent as Antony Tudor, George Balanchine, Agnes DeMille, and Jerome Robbins can all use the same company, there is no reason why the modern choreographers cannot, with sufficient rehearsals, attain like results.

The group assembled for Miss Humphrey's SHAKERS looked remarkably homogeneous despite a limited number of rehearsals. A similar group should have been used for the revival of Hanya Holm's OZARK SUITE, instead of a specially recruited octet consisting principally of ballet dancers. Charles Weidman used his own company for the revival of ATAVISMS.

The problem of cooperation and pooling of resources was also present in the pit. And for the most part it was solved interestingly and forcefully.

**ROSE OF SHARON**

A new opus by Charles Weidman, with theme and inspiration from the Song of Songs, provided a vehicle for the talents of guest artists Nadine Gae and Peter Hamilton. This work received its world premiere in the first DANCE THEATRE season. At right: Nadine Gae and Peter Hamilton as the principals in the ballet, ROSE OF SHARON.

photo by Norman Placey

"Chinatown", a TV ballet by Tony Charmoli seen on the STOP THE MUSIC series, ABC-TV.

photo by J. Louis Nelson

Tony Charmoli, choreographer and dancer, appeared with Louise Ferrand in his composition, "Tropical" on ABC-TV.

### by Jack Munhall

I can speak about dancing with complete assurance and without fear of contradiction. For, I know absolutely nothing about it. I have even defied the most desperate efforts of Arthur Murray, Fred Astaire, Don Pallini, et al, to get me not to lead with both feet at once.

Thus having established my qualifications to analyze dancing on television, I wish with no further delay to state unqualifiedly that TV is the most wonderful and at the same time the most exacting medium yet to come along for dancers. TV will produce a new school of dancers, specifically trained for the medium. There is, therefore, a tremendous opportunity *now* to grow up with this new medium whose possibilities stagger the imagination.

As the producers of a small-budget TV musical variety show . . . and "small budget" for this type of show at this time may be said to be $5,000 and under per weekly half hour . . . Diane, my wife and unwilling dancing partner, and I have learned intimately about some of the problems which confront the average dancer on TV. It's pretty well known by now that TV will not for some time to come create any millionaires. Only the Berles and Godfreys are getting fat off TV, and in even these rare cases, the take is not to be compared with what they earn for comparable efforts on radio, the "fast dying medium." It is also no secret any longer that there is scarcely ever enough dancing space, and that rehearsals are long and tiring.

So, I would like to list a few "DO'S and DON'T'S" which may not be already known to the average young dancer.

#### DO'S

1. When called to audition for any show, *be sure to know exactly what kind of dance is wanted.* No producer or casting director will object to being questioned on this point. It not only saves your time and money, but his and the others running the audition. Too many young dancers appear at auditions for classical dances with boogie-woogie

*continued on page* 35

# points of view on Dance in TV

### by Tony Charmoli

It seems to be the general consensus of opinion among dancers and choreographers that television is not ready for dance. I fear the truth is that dance is not ready for television.

Dance is today in the fortunate position of being presented with a completely new medium of which the dancer must take full advantage. Television provides a new employment outlet for the dancer. It will provide an audience far greater than dance has ever had before. It also opens a new field for many different types of dance and imaginative forms of choreography. Further, through this new medium is found the opportunity to interest a vast audience in the dance and one will find that in time the television dance enthusiasts will go to the live theatre to see their favorite television dancers.

The dancer, therefore, must not sit back and say television is not ready for the dance he must do all within his power to take advantage of this magnificent new opportunity that has been opened to him.

After completing more than one hundred dances specifically for television I would like to pass on a few points that I have found to be a "must" for all dancers performing on TV.

First the dancer must realize that the camera takes the place of the theatre audience and must treat the camera accordingly. At her first camera rehearsal Harriet Roeder said "I can't feel anything in front of the cameras". This is a natural reaction for any dancer who is accustomed to working before a live audience.

Needless to say, it is at first quite difficult to consider a big metal case with one rather oversized eye staring at you, as a warm, personal and perceptible object, but the little red lights which flash on when the camera is on you indicate that there are indeed many people witnessing every move you make. Therefore, it is necessary that you perform for the camera as you would if you could actually see the vast audience represented by the camera. Even if there is a studio audience present you must remember that the medium is television and that you are not dancing for the studio audience. Perform for your camera and always remember that your audience is behind the camera.

*continued on page 35*

**Yes, yes, we know all about it. They are upside down. They are intended to be upside down. This is the first known upside-down dance ever seen on TV. It is called "Dancing on the Ceiling". The group was directed by Tony Charmoli, and was seen on STOP THE MUSIC over ABC-TV. The scenery is painted upside down and the television camera inverted the dancers to make them appear to be dancing on the ceiling.**

*photo by Norman Placey*

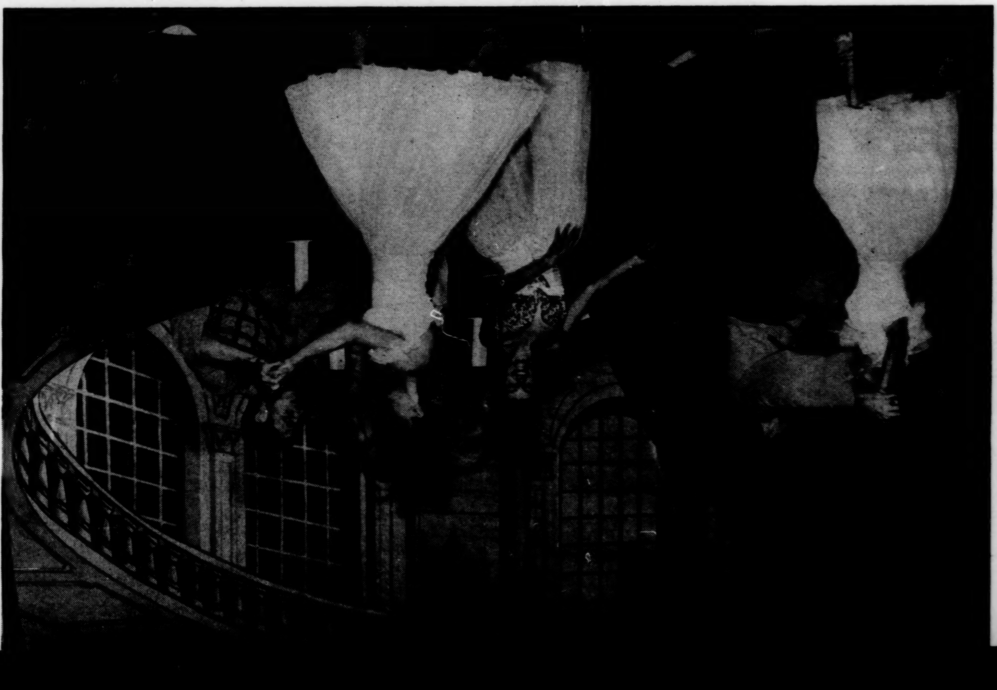
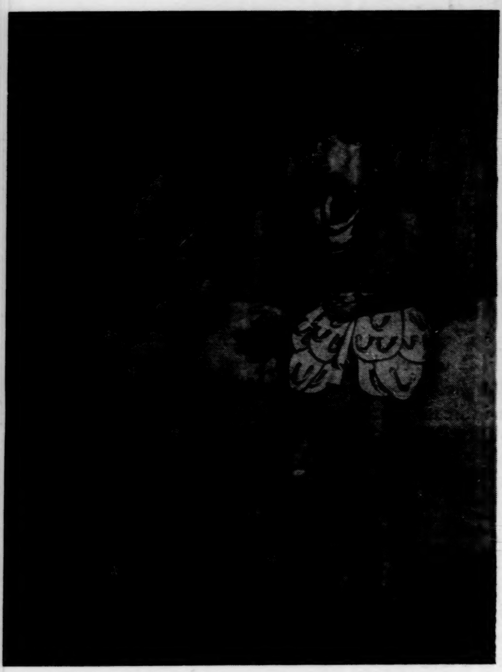


*photo by Norman Placey*

"By the Sea", a ballet on STOP THE MUSIC, with choreography by Tony Charmoli, seen on ABC-TV, with dancers Louise Ferrand, Stanley Simmons, Martin Kraft, Bruce Cartwright, Geneve Dorn, Marina Palmer.

*photo by Norman Placey*



"Similau", a ballet by Tony Charmoli on STOP THE MUSIC series, ABC-TV, with Marina Palmer, Martin Kraft.

# ...more dance

*photo by Norman Placey*

"Fascinatin' Rhythm", a ballet by Tony Charmoli on STOP THE MUSIC series, ABC-TV. Stanley Simmons, Louise Ferrand, Geneve Dorn, Bruce Cartwright, Marina Palmer, Martin Kraft.

"8th Avenue Club", one of a series seen on KTSL, Hollywood, produced by Don Lee. Vera Lee (on the floor) and Roy Fitzell (extreme right) are featured.

*photo by Bernard Pisarski*

**Valerie Bettis and members of dance ensemble seen with her in weekly shows over ABC-TV. Miss Bettis is seen at left.**

*photo by Bernard Pisarski*

**Above and at left: VALERIE BETTIS, leading dancer and choreographer on the Sunday night Paul Whiteman show (Goodyears) over ABC-TV is visible here in two scenes from a recent dance variation based on George Gershwin's "I've Got Rhythm".**

# n TV

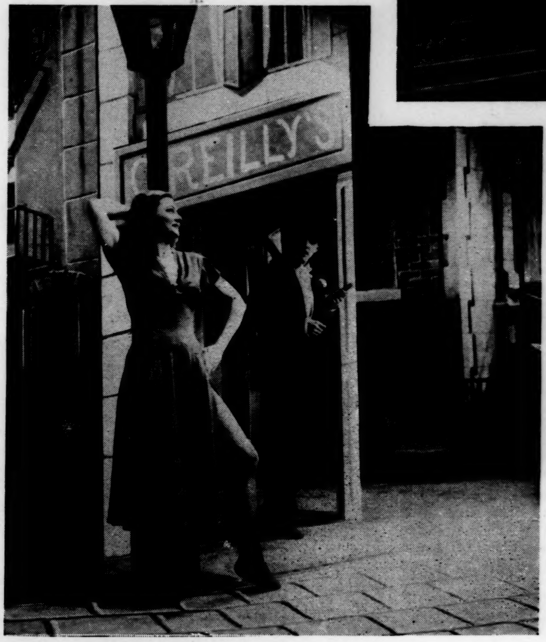
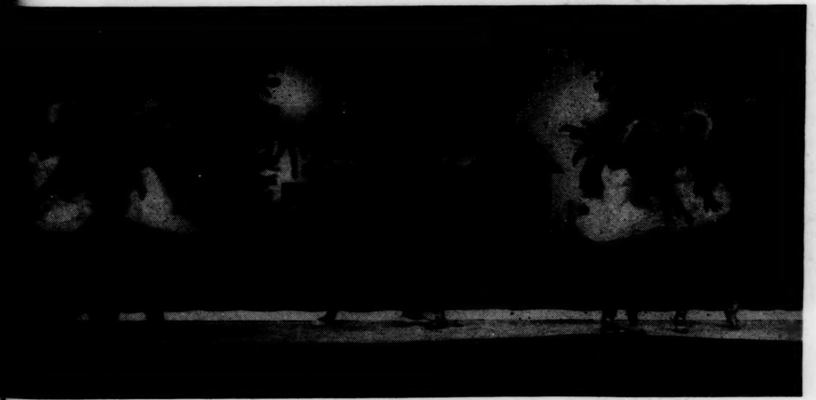


*photo by Bernard Pisarski*

**The first television station in the country to present the classics on TV was KTSL, in Hollywood, Cal. Here in BLACK SWAN, is a group, with Lila Zalli, ballerina, center.**



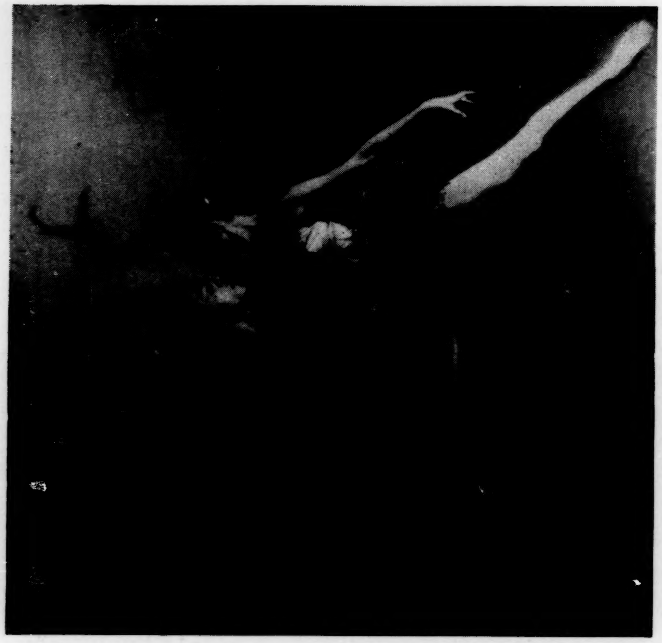
# The February spotlight falls on:

## *Pola Nirenska*

**The Viennese-born modern dancer and mime, for many years resident in England, makes her American debut in February at the Boston Conservatory of Music, under the sponsorship of Jan Veen.**

## *Lucas Hoving*

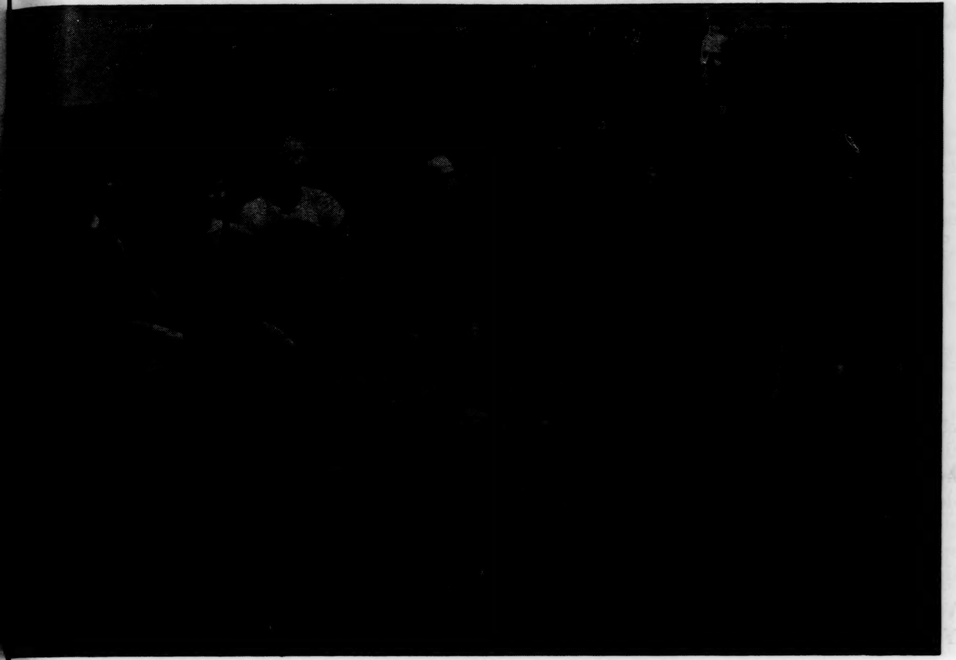
**European-born modern dancer, presently a member of the Jose Limon company, and for many years a soloist with the Jooss Ballet, appears at the Brooklyn Museum on the series STAGE FOR DANCERS on February 18.**



## *Maria Tallchief*
## *and*
## *Francisco Moncion*

**American ballet dancers Tallchief and Moncion will be seen at the City Center in February in the Balanchine ballet, FIREBIRD, during the Spring season of New York City Ballet company.**

# Dances for YOUNG PEOPLE



The boys and girls in this group under the direction of ALWIN NIKOLAIS (right, background, standing) are all teen-agers. They come from all walks of life and live in New York City. They are students at the school of the Henry Street Settlement, where Mr. Nikolais teaches and directs a student repertory company called the Playhouse Dance Company. Here Mr. Nikolais teaches a class in the use of percussive instruments.

*photo by Gene Dauber*

# and WHERE they were made

## a story about the Playhouse Dance Company of the Henry Street Settlement in New York City – its program, its repertory, its growth

In that part of downtown Manhattan popularly called "the melting pot", in the heart of New York's lower east side, an adventure in dancing takes place and unfolds to the delight of the children who participate in it, the audience which sees them, and to the man who is responsible for its unfolding.

He is Alwin Nikolais, dancer, choreographer and teacher, who came from Hartford, Connecticut some years ago and has been for several years one of the principal teachers on the faculty of the Hanya Holm school of dance in New York.

Mr. Nikolais came to the Henry Street Settlement, which is the stage for this adventure, in September, 1948. The Henry Street Settlement, an institution which exists in conjunction with the Henry Street Playhouse on Grand Street, and has existed for two decades, dedicated to the education and edification of the youth of New York, is the sponsor of the full-time school of Alwin Nikolais. Not a dance studio, not a place to take courses in incidental subjects, but a "school" in the best sense of the word, is this school supervised by Mr. Nikolais, which offers young people from six years upward schooling in theory, composition, percussion, technic and "Choroscript", a system of dance notation invented by Mr. Nikolais.

As the Playhouse has its own stage and auditorium, fortunately, the school has a proving ground. What two seasons of hard work have proven, are shown on succeeding pages in the shape of three recent productions, THE SHEPHERDESS AND THE CHIMNEY SWEEP, THE LOBSTER QUADRILLE, and THE FABLE OF THE DONKEY. These are not the total works in the repertory of the Henry Street Playhouse group under the direction of Mr. Nikolais. Neither are they to be grouped with works by Mr. Nikolais for older, professional groups which he has directed at Colorado Springs College, for Choreographers Workshop in New York City, and elsewhere. In January, 1950, for example, his three-part suite, EXTRADOS, had a performance at the Hunter Playhouse in New York with a professional group of older dancers.

It is necessary to point out, in viewing the work seen on the following pages, that these are performed by young people in their teens, but that these same works can easily be performed by children in age groups down to the age of six. Turn the page for more about the Playhouse Dance Company.

# dances for young people and HOW they were made

**Choreographer, costume designer, composer and pianist gather around piano to look at designs for the dances. L. to R.: Alwin Nikolais, choreographer, Warren Harlan, costume designer, Freda Miller, composer and the pianist, Florence Deutsch.**

## DANCES for YOUNG PEOPLE—WHY?

Within the realm of young people's talents there exists a potential for theatre-dance to rival the best in their elders. Here in inexhaustible abundance is all the wonder, the fantasy and illusion that makes exciting theatre. Stories gruesome, delicate, fabulous, powerfully and *simply* stating the drive of the common man and woman toward goodness — the defeat of evil, the folly of selfishness.

### Why We Produced "Dances for Young People"

At the Henry Street Playhouse, where I work and teach in a school of dance directed by me, we were faced with the problem of producing ballets (or dances) for children, and by children, in age groups from six through the teens.

The New York Times was sponsoring a Children's Bookfair at the American Museum of Natural History and they were calling for ballets for children. It so happens that our own school and the Playhouse has, and has had for some time a series of children's programs called "Saturdays at 3:00". The series, too, needed supplement. Christmas was close at hand; what about a holiday festival, we asked ourselves.

With these incentives we began to plan what emerged as the several works under the title "Dances for Young People". In the accompanying narratives and texts, we dissect and discuss each phase of production to show HOW our "dances" developed.

It is my earnest hope that this exposition will stimulate and help others with similar problems.

### Materials and Organization

First, look at your stock barrel: human and

(*continued on page* 38)

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## STORY RESEARCH

Subject matter, story, ideas, vehicles — where do they come from? We searched through fables: Aesop, Fontaine, etc., children's story books: Andersen, Grimm, Alice in Wonderland, Ballads, poems and folk stories.

I finally chose The Lobster Quadrille from Alice in Wonderland, the story of The Shepherdess And The Chimneysweep from Hans Christian Andersen, and Freda chose (as basis for her score) Aesop's fable of the Farmer who took his donkey to market to which we gave the title, The Fable of The Donkey.

All three stories seemed to be within the capacity of our young people and all provided contrast in subject matter.

Three factors governed our selection:

1. Suitability of the story to dance movement (and mime).
2. Number of characters required by story.
3. Scene (or locale) required.

The most important factor in story research for dance ideas is to spot the idea (the conflict or circumstance which makes the story possible as a dance vehicle). Once analyzed, a story which at first glance seems too preponderous for your small group, can be whittled down and broken down into representative characters and scenes, which will make the production of a ballet practical. In the same manner, a three-line fable can be amplified into a longish ballet. We had occasion to do both successfully, and also to use the spoken word as background to bridge the seemingly impossible story action which could not, in these productions, be interpreted purely by dance.

Alwin Nikolais

# dances for young people and HOW they were made

**DANCES FOR YOUNG PEOPLE company in a stage rehearsal for "The Lobster Quadrille". Alwin Nikolais (in plaid shirt) directs.**

## CHOREOGRAPHY

In composing dances from the narratives and subject matter selected, I searched, first of all, for the choreographic form dictated by the plot. The plot gives the choreographer the clue to movement themes, variations and developments, devices that give the composition coherence and unity.

In The Fable of the Donkey, the dances naturally fell into order, as follows: The three principal characters en route to the fair . . . dance involving them with the giggling girls . . . the voyage to the fair continued, but now the Boy rides the Donkey . . . the dance with the acrobats . . . the voyage continued but now the Father rides the Donkey . . . the dance with the peevish mother and the brats . . . the voyage continued, with both Boy and Father riding the Donkey . . . the dance with the gossips . . . Climax or conclusion: both try to carry the Donkey. The Donkey flees. Disaster. Curtain.

The sections as described above are too naked in statement to provide the clue to a choreographic form, but they are a *substantial* skeleton for the choreographer to hang mime and movement.

In The Lobster Quadrille, the key to the choreographic composition lies in the verses of "The Whiting and the Snail", as follows (note the meter): "Will you, won't you, will you, won't you, Will you join the dance?" This meter suggested the rondo form: 3 verses, and 3 choruses. By preceding each verse with a promenade and following each chorus with a quadrille figure, the following form ensued:

*(continued on page 38)*

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## MUSIC—Composition

When should music be composed: before, during or after the composition of a ballet? In composing for this program of Dances for Young People, I did all three.

Music for The Fable of the Donkey was composed by me before the choreography was begun. On the other hand, for The Lobster Quadrille, the choreographer had already finished his work and presented me with a rhythmic score, outlining the ballet. This rhythmic score by the choreographer enabled me, as composer, to see the ballet as clearly as though it were being danced for me. The costume sketches, too, were finished, and in looking at them, ideas as to the quality of the work came to me.

There were, however, two chief difficulties in composing for this ballet: 1. A misunder-

*(continued on page 40)*

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## ACCOMPANYING the Dances

During the period of rehearsal, patience and alertness on the part of the accompanist are essential. This is the period in which interpretation must be set with music especially compiled, where unity of style is essential, and adjustment of the music within its own framework to fit the framework of the dance, such as accents, retards, etc. is compulsory.

Above all, the accompanist playing for dance must realize that the dance comes first, and it is no longer music for music's sake, but music for the sake of dance. The accompanist no longer plays to the beat of the metronome but to the beat and weight of the dancers on stage.

Florence Deutsch

**The company learns something about make-up. Each ballet presents a varied problem in make-up for these youngsters.**

# dances for young people and HOW they were made

**The company engaged in making its own props and costumes, deals here with yards of chicken wire, glue, paints, needles, fabrics to produce theatrically believable lobsters, snails and whiting for "The Lobster Quadrille".**

## SOURCE MATERIAL for Music

In searching for music to accompany dance, or in compiling for dance, one can take advantage of many sources:

1. Records — and tape machines, which can record a continuous tape.
2. Collections, albums and sheet music of almost all printed music.
3. Catalogues of music for dance, issued by many music publishers. The Journal for Physical Health and Education has recently published an excellent catalogue.
4. Improvisation.
5. Percussion, nonsense noises, singing, poetry and the spoken word. All of these were used in our three ballets.

FLORENCE DEUTSCH

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## COSTUMING the Dances

Designing costumes is a very specialized job, but common sense and a good eye can help you out of most difficulties encountered.

Most children's stories are illustrated and here you will find ready-made designs, if you are unable to create your own. Books on period costume are numerous and easily available and costume patterns, too, can be bought from big fabric houses, to give you something to start with. Even ordinary dress patterns will help.

Good sources for designs are the numerous catalogs published by the Metropolitan Museum of Art in New York. My designs for the Shepherdess, for instance, were extracted, in part, from the museum catalogs on 18th century figurines.

The choreographer used the Tenniel drawings from Lewis Carroll's ALICE IN WONDERLAND as a basis for Alice, the Mock Turtle and the Gryphon. He had to resort to dictionary illustrations and natural history books for designs for fish, lobsters and snails.

Uppermost in designing costumes and selecting material is, of course the integration of design, material and colour to the character of the ballets to be performed. Two points in particular should be noted in selecting fabrics:

1. Color blending.
2. Texture and weight of the fabric.

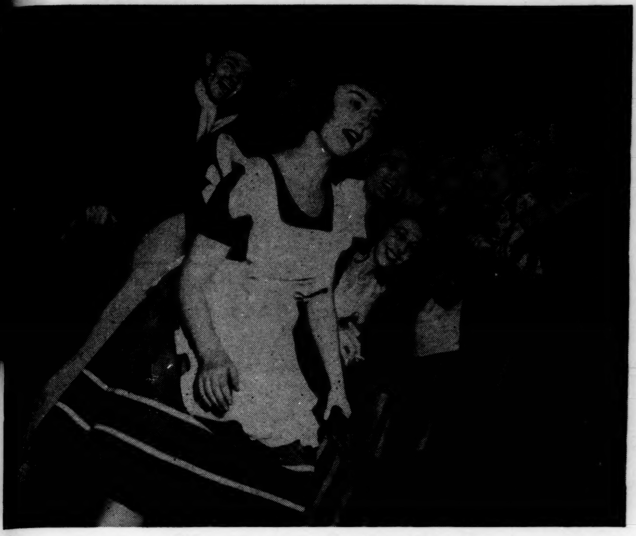
In blending colors for an entire cast of costumes, it is not only necessary to assemble a definite color group in one costume but to merge it into the over-all color picture. This is too often overlooked in costuming ballet.

In choice of fabric for texture and weight, we all know that some fabrics do not "dance" well. In skirts, for example, some materials will stick to the legs and look sodden. Flimsy fabrics will often interrupt the line of a dancer by responding slowly to the movement of the body. Yet such qualities in fabric might be very effective where they are intended to point out something or to lend themselves as decorative embellishment.

A great problem is the selection of patterns and cutting. In addition to the fall and movement of the fabric, it is affecting by the cutting. Two difficult sections to cut are the armpits and the crotch (for trousers). Cutting for these

(*continued on page* 40)

**Checking lights and equipment before performance.**



# dances for young people and HOW they were made

**THE SHOW IS ON! Down the stairs at the Henry Street Playhouse and on-stage troop these young people, teen-agers all, to appear before large audiences of young people.**

## LIGHTING the Dances

The dances are completed and ready to be seen. We must now make them visible. The importance of correct lighting for dances cannot be over-stressed. The lighting of a dance can make magic or completely devastate a delicate work.

We start with a lighting plot. What is a light plot? How is it conceived? The stage is dark, and if one is intended to see the dances, a means of illumination is essential. Yet there are moments in a ballet when, although the whole stage is in use by the dancers, it is desirable to illuminate only a portion of the stage. Flexibility in lighting can be accomplished in several ways. Here is what we did.

The stage was divided into 9 areas — 3 across the front (or downstage) — 3 center — and 3 back (or upstage). Each of these areas were lighted by two spots from opposite sources, one with warm, coloured gelatins and the other with cold light. We knew that at one point the direct center area was needed separately, so we had to work it with a separate switch, and dimmed light. The downstage L area

*(continued on page 40)*

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## MAKE-UP for the Dances

Make-up for the stage is a subject requiring much amplification. Here I will deal only with specific character make-up problems in producing the three ballets.

In The Donkey, a continuation of the lines of the donkey's ears were drawn into the sides of the face. The Mother and the Gossips were identified with the conventional accents in the cheeks and the contours of the face to suggest bad temper, age, prim character, etc. The pencil, therefore, becomes the instrument which draws the character. Hollows in the cheek and under the eyes to denote remorse, hunger, etc. Red and white greasepaint to suggest changes in contour.

The Lobster Quadrille presented us with no difficult make-up problems, as all characters except Alice were totally covered by character costumes from head to foot.

The Shepherdess was originally intended to be danced with masks, but during rehearsal it was agreed that

*(continued on page 40)*

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## PUBLICITY for the Dances

It is regrettable that earnest persons engaged in the creative work of ballet production often forget for whom the production is intended. It is intended for *audiences*. Publicity is your means of capturing them. Don't be ashamed to seek it. It is a force.

Publicity for a production with a very limited budget can be a matter for neglect, but even without money for advertisement, a little planning will guarantee very effective publicity.

The first ingredient of a publicity campaign is the "NOTICE". The announcement of what, where, and when, clearly and attractively stated. In publicizing our own Dances for Young People, we designed and printed a poster with ALL THE FACTS plus a handsome border of identifying illustration from Alice in Wonderland, Aesop, etc.: something to catch the eye of an audience.

We sent them to:

1. Public libraries
2. Public schools

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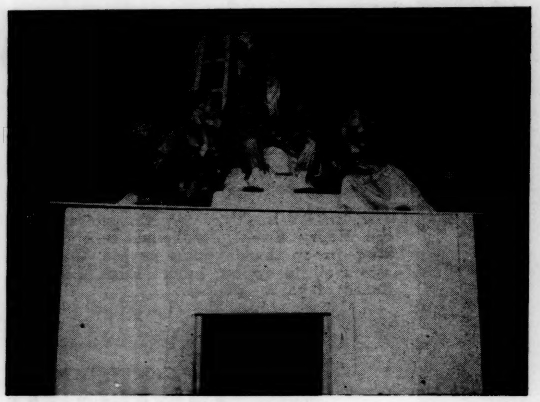
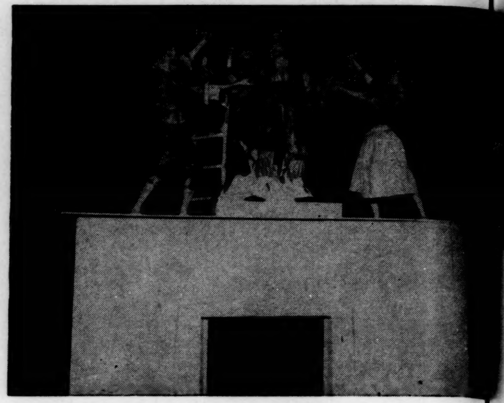
# dances for young people—1



The Chinaman falls asleep and the two plan their escape from the mantel-piece.

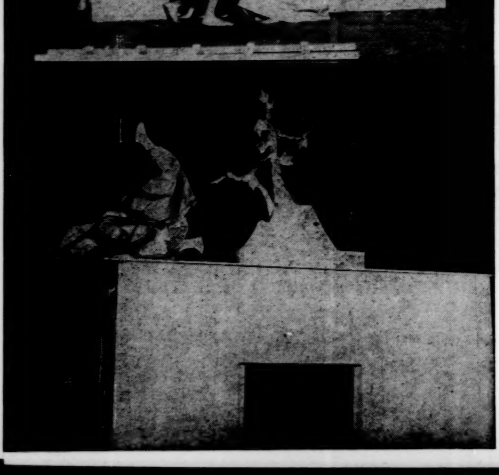


The Chinaman-Guardian says NO! to the pleas of the Shepherdess and the Chimney-Sweep who request his permission to marry.

The Shepherdess and the Chimney-Sweep use his ladder to descend from the mantel-piece.

Just as they are about to make their escape through the fire-place, and up the chimney, the Chinaman wakes up at the sound of the ladder being placed inside the chimney.

The Chinaman finds himself alone and the fugitives gone. He seeks to find a way from the mantelpiece, too, but cannot.



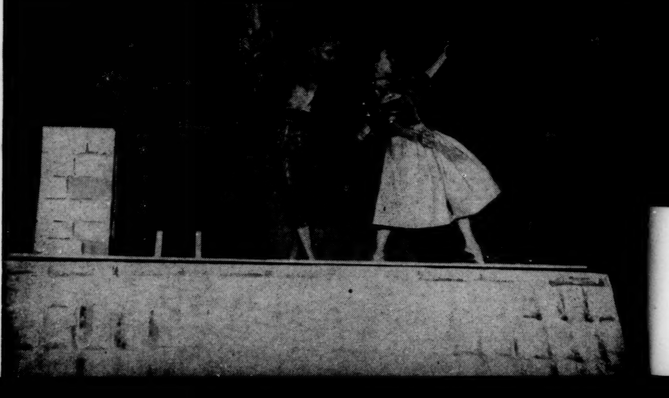
The Shepherdess and the Chimney-sweep out on the rooftops and the strange new world full of night and stars. The little Shepherdess is terribly frightened of it. It is much too large for her. She does not like it.

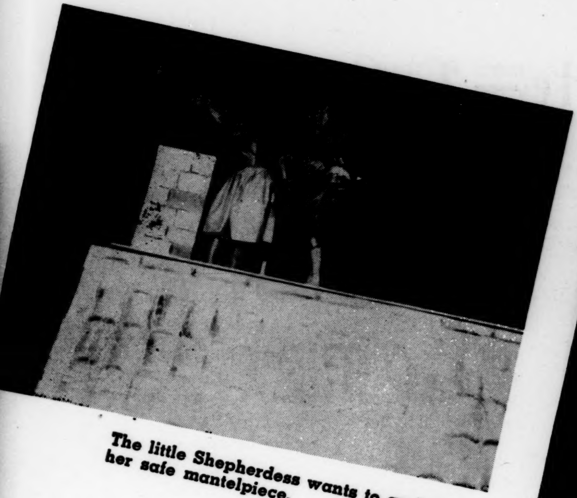
### adapted by Dorothy McFadden from the Hans Christian Andersen story:

# The SHEPHERDESS and the CHIMNE

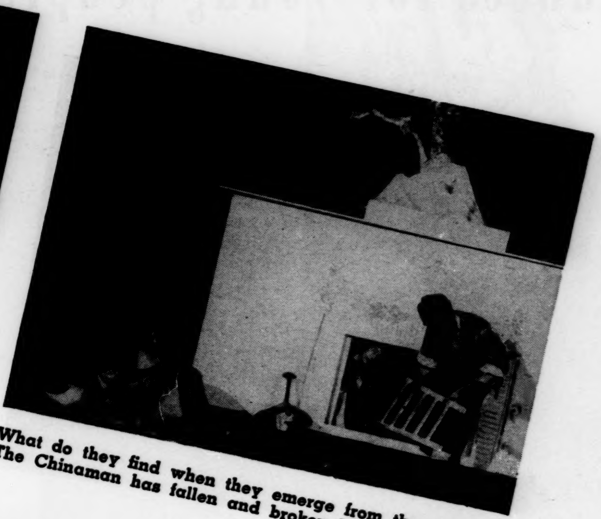
**Once upon a time there were three porcelain figures standing upon a mantel piece: a dainty little Shepherdess, a Chimney-sweep, and a huge old Chinaman, who *said* he was the grandfather of the Shepherdess, although nobody had ever tried to make him prove it. Just the same he exerted authority over her and had decided that she should marry a rich and elegant gentleman, and not a poor, dirty chimney-sweep, although the Chimney-sweep and the Shepherdess loved each other very much indeed.**

**Now follow their adventures from the time the old Chinaman falls asleep on the mantelpiece:**



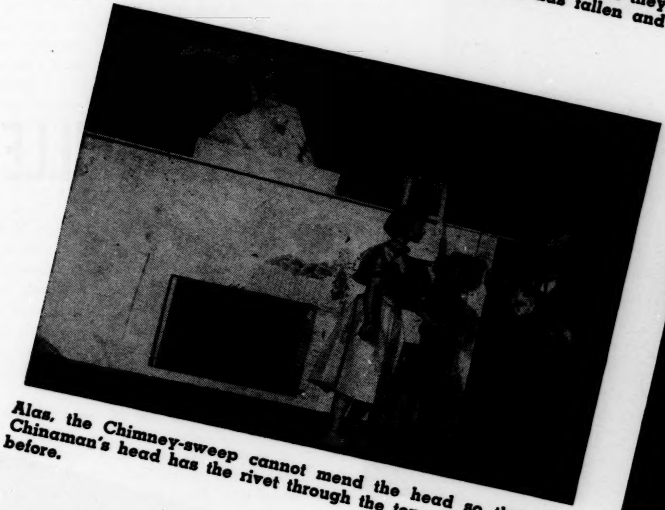


The little Shepherdess wants to go back to her safe mantelpiece.

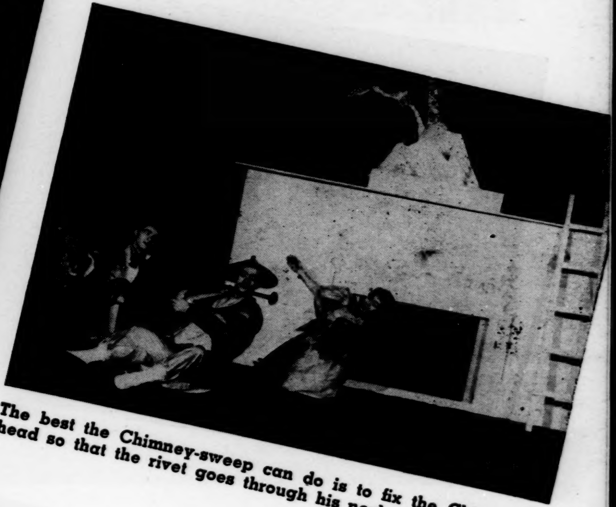


What do they find when they emerge from the chimney? The Chinaman has fallen and broken his porcelain neck!

WEEP



Alas, the Chimney-sweep cannot mend the head so that the Chinaman's head has the rivet through the top of his head, as before.



The best the Chimney-sweep can do is to fix the Chinaman's head so that the rivet goes through his neck.

Back on the safe mantelpiece, the Shepherdess and the Chimney-sweep renew their plea to marry. What is this? The old Chinaman tries to shake his head to say NO! but cannot! Hurray, he MUST move his head up and down to say YES! because that is the only way in which he can now move his mended head. And so — he says YES to the marriage of the little Shepherdess and the Chimney-sweep.

photographed

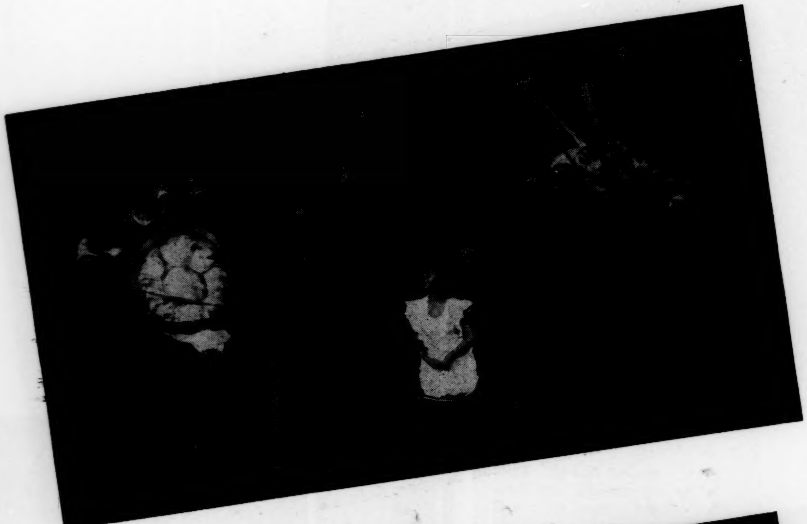
for

Dance Magazine

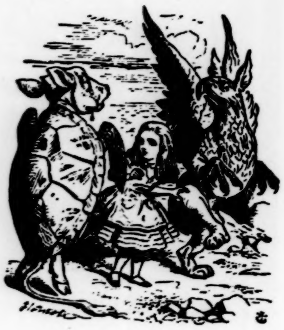
by

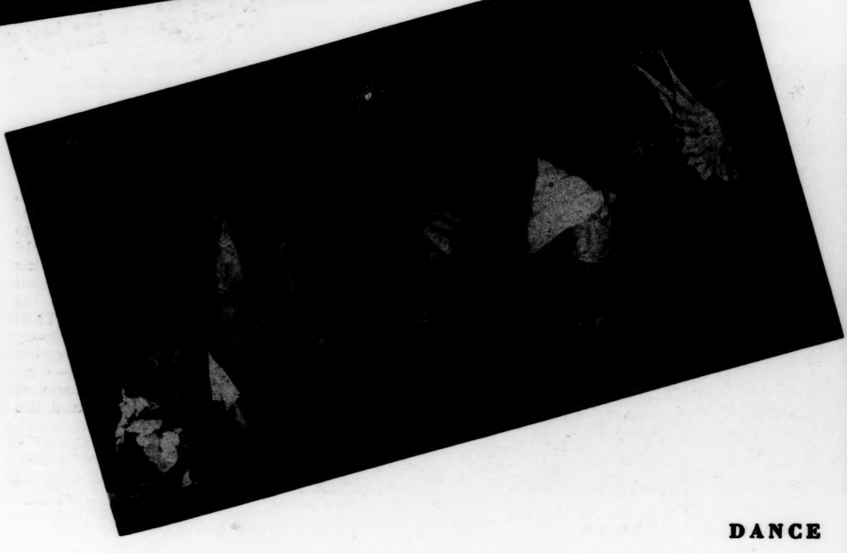
**FRED FEHL**

# dances for young people—2

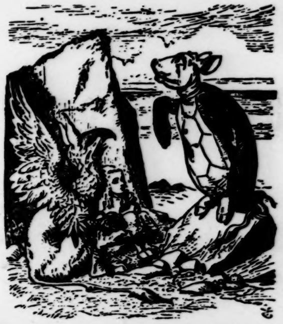


# THE LOBSTER QUADRILLE





## based upon the Lobster Quadrille from Lewis Carroll's ALICE IN WONDERLAND



**The Scene:** The seashore.

**The Characters:**
Alice
A Gryphon
The Mock Turtle
A number of Lobsters, Snails and Whiting.

**The Action:** The Mock Turtle has told Alice and the Gryphon the sad story of his life. Now he offers to sing, and he and the Gryphon dance around Alice.

*"Will you walk a little faster", said a whiting to a snail*
*There's a porpoise close behind us, and he's treading on my tail.*
*See how eagerly the lobsters and the turtles all advance!*
*They are waiting on the shingle — will you come and join the dance?*
*Will you, won't you, will you, won't you, will you join the dance?*
*Will you, won't you, will you, won't you, will you join the dance?*

*"You can really have no notion how delightful it will be*
*When they take us up and throw us, with the lobsters, out to sea!"*
*But the snail replied, "Too far, too far!" and gave a look askance*
*Said he thanked the whiting kindly, but he would not join the dance*
*Would not, could not, would not, could not, could not join the dance.*
*Would not, could not, would not, could not, could not join the dance.*

*"What matters it how far we go?" his scaly friend replied.*
*The further off from England, the nearer is to France.*
*There is another shore, you know, upon the other side*
*Then turn not pale, beloved snail, but come and join the dance.*
*Will you, won't you, will you, won't you, will you join the dance?*
*Will you, won't you, will you, won't you, will you join the dance?"*

photographed
for
Dance Magazine
by
**FRED FEHL**

## dances for young people—3

# FABLE OF THE DONKEY

## from AESOP's FABLES

A Miller and his son were driving their Ass to a neighbouring fair to sell him. They had not gone far when they met a troop of girls returning from the town, talking and laughing. "Look there!" cried one of them, "did you ever see such fools, to be trudging along the road on foot, when they might be riding?"

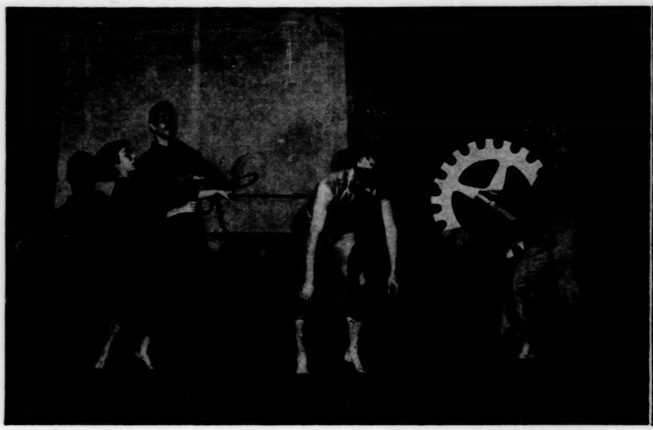
The old man, hearing this, quietly bade his son to get on the Ass, and walked along merrily by the side of him. Presently they came up to a group of old men in earnest debate. "There!" said one of them, "it proves what I was saying. What respect is shown to old age in these days? Do you see that idle young rogue riding, while his old father has to walk? — Get down you scapegrace, and let the old man rest his weary limbs."

Upon this the father made his son dismount, and got up himself. In this manner they had not proceeded far when they met a company of women and children. "Why, you lazy old fellow!" cried several tongues at once, "how can you ride upon the beast, while that poor little lad there can hardly keep pace by the side of you?"

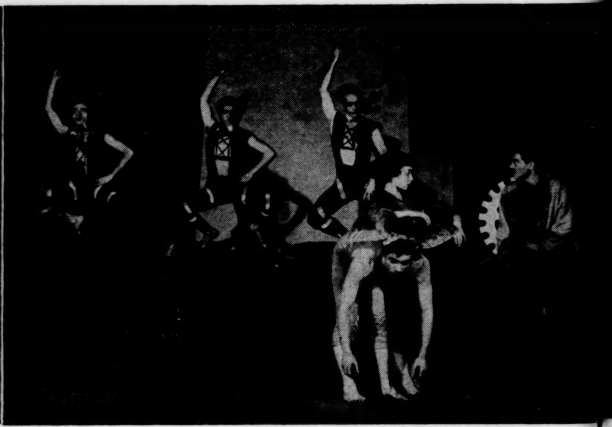
The good-natured Miller stood corrected, and immediately took up his son behind him. They had now almost reached the town. "Pray, honest friend," said a townsman, "is that Ass your own?" "Yes," said the old man. "Oh! One would not have thought so," said the other, "by the way you load him. Why, you two fellows are better able to carry the poor beast than he you!" "Anything to please you," said the old man; "we can but try."

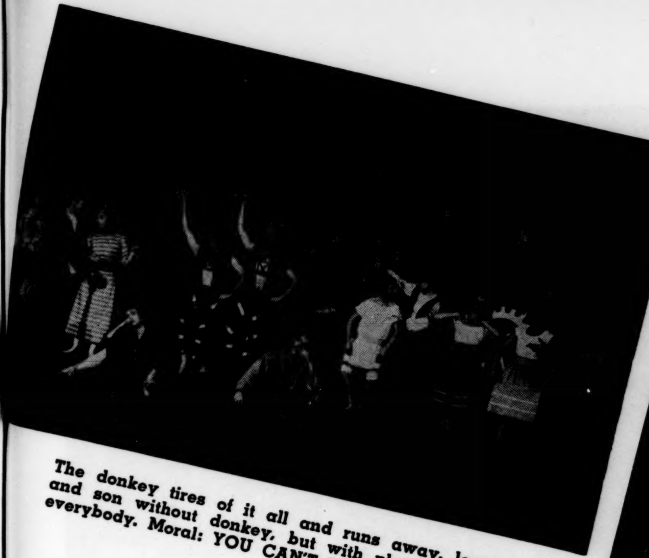
So, alighting with his Son, they tied the Ass's legs together, and by the help of a pole endeavoured to carry him on their shoulders over a bridge that led to the town. This was so entertaining a sight that the people ran out in crowds to laugh at it; till the Ass, not liking the noise nor his situation, kicked asunder the cords that bound him, and tumbling off the pole, fell into the river. Upon this the old man, vexed and ashamed, made his way home, convinced that by endeavouring to please everyone he had pleased nobody, and lost his Ass into the bargain.

The Miller and his son lead the donkey to market.



Three acrobats pass by and urge the son to get off the donkey to allow his old father to ride.





The donkey tires of it all and runs away, leaving Miller and son without donkey, but with plenty of advice from everybody. Moral: YOU CAN'T PLEASE EVERYONE.

The Miller now carries his donkey to market.

photographed

for

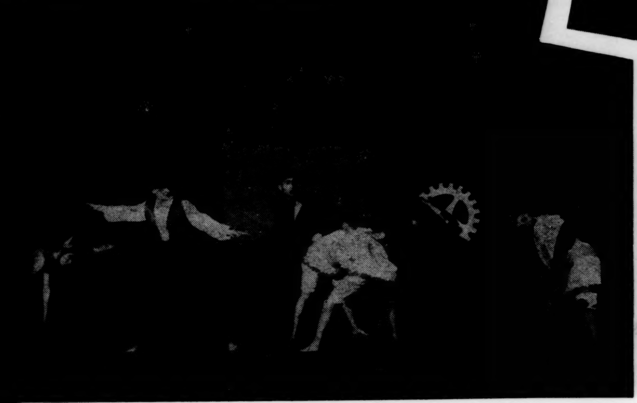
Dance Magazine

by

**FRED FEHL**

Now come the three worst gossips of the town. They think the Miller and his son should carry the donkey instead of the donkey carrying them.

A Fretful Dame and four young brats enter and distract the Miller and his son from their journey.



**Teen-agers jamboree in the grand ballroom of the Henry Hudson Hotel, with Steffi Nossen (at right) calling all turns.**

# dancing teen-agers stage annual reunion

"Dance and Your Future" was the theme of the Annual Christmas Reunion of the **Steffi Nossen Alumnae Association** and Dance Workshop, held on December 27th at the Henry Hudson Hotel.

Two hundred and fifty teen-aged dance students, college students and graduates of the Workshop, parents and guests attended the all-day program, which is held each year for the purpose of bringing together young people interested in modern dance, to exchange ideas and to dance together as a group.

The Reunion opened with a two-hour morning dance session, in which more than 150 young dancers participated. Miss Nossen directed the first part of the session, demonstrating the techniques in use in the **Teen Age Dance Workshop,** and the way in which these young students are able to improvise patterns and styles and to work creatively around a given movement. Student leaders were given an opportunity to lead the entire group and to teach original patterns. During the latter part of the program members of the master class, a group of especially talented teen-agers, performed informal group compositions and patterns typical of their class work.

College dance students representing fifteen college groups participated in this dance session. College representatives are invited to each Reunion in order to bring together a variety of approaches to the theory and technique of modern dance. Among the colleges represented this year were **Queens, Goucher, Russell Sage, Wilson, and Skidmore.**

The afternoon program featured a round table discussion on "Dance and Your Future." Through their work in the Teen Age Dance Workshop, many teen-agers and alumnae have been stimulated to use their dance training in teaching and performing jobs. Several of these young people discussed their use of dance as a career.

The performing aspects of modern dance were next covered by a teen-aged student and a group of professional dancers. Miss **Judy Callaway,** who studied last summer

*continued on page* **41**

**Four of the Principals in the annual renunion of the Steffi Nossen Teen Age Workshop and Alumnae Association, which met December 27th, 1949 at the Henry Hudson Hotel. From l. to r.: Dr. James Flatow, dance educator and member of the Board of Education of the City of New York, Dr. Mildred Spiesman, director of the dance division, Queens College, Queens, N. Y., Steffi Nossen, and Jane Fiske Groscopf, president of the Steffi Nossen Alumnae Association.**

# THE YOUNG DANCER

## —a section for the six-to-sixteen year old who dances

**THIS IS YOURS. These four pages in DANCE MAGAZINE are to be the special stage of the young dancer from six to sixteen everywhere. We know you. We know that you read the DANCE MAGAZINE every month, that you collect pictures from it for your scrapbooks, that you save articles, that you dream young hopeful dreams about today's great dancers. This is our way of opening heart and hands to you. You can take THE YOUNG DANCER to heart, tear it to pieces, praise, complain, make suggestions, send material, ask for help. In fact, it's all *yours*.**

***Why the Young Dancer?***

**Somewhere among you, the thousands and thousands of youngsters now carrying those little bags to dancing school in the United States and other places, somewhere are those who will be the dancers and dancing teachers of tomorrow. And among you are even the chosen, those few who will one day illuminate dance for the future, who will charm the eye, capture the heart and mind, brighten and magnify the theatre of tomorrow. Who will be chosen?**

**If you are old enough to read these words, this future is not as far off as you think.**

**Your progress in class, your dance hobbies, clubs, the performances you see and what you think of them, all of these interest us very much. So even if you are still not at all sure that you are going to become a professional dancer, but only because you know that dancing is more fun than anything you know, how about joining us? And how about getting out those pens, after you've read the rules of the YOUNG DANCER contest, and show us that the young dancer of America is someone in whom we of today's generation have good reason to be proud and hopeful.**

## *the young dancer announces* A CONTEST!

## "WHAT DANCING MEANS TO ME"

**STOP now before you start writing and read these rules carefully. Your entry on the above title, subject to the rules below, will be judged according to:**

1. **Your age**
2. **The honesty of what you say, and the imagination with which you say it.**

**For every contest entry printed, the contestant will receive $5.00 in cash from THE YOUNG DANCER, and the teacher of each winner will receive a sumptuous honorary prize.**

**START THINKING. You can write from the point of view of a student, a spectator in the audience, somebody who hopes to be a dancer, or just somebody who has other things in mind.**

**Your answer will be judged, not on your attitude toward dancing, or your pretty stationery, but on how well, how honestly and how interestingly you express yourself.**

### CONTEST RULES

1. **All entries must be neat, legible and related to the subject of the contest: "WHAT DANCING MEANS TO ME".**
2. **You may make one or more entries. Each entry must be accompanied by name, address, age, school or studio where you study, and your dancing teacher's name and address.**
3. **No entrant may be older than sixteen years of age at the time his or her entry is received.**
4. **An entry may be in the form of a letter, essay or composition, and must be no longer than 300 words, or shorter, if desired.**
5. **Each month, starting with the Month of March, three entries will be chosen and printed in THE YOUNG DANCER section of DANCE MAGAZINE. The winners every month will each receive a $5.00 cash prize. The dance teacher of each winner will receive a copy of the 900 page beautiful book by Cyril Beaumont, "COMPLETE BOOK OF BALLETS".**
6. **All entries for the month of April must be in THE YOUNG DANCER office by the 1st of March. All entries for the month of May must be in by the 1st of April. All entries for the month of June, by the 1st of May.**
7. **At the end of the contest, which shall continue through June, 1950, there will be two Grand Winners chosen from the monthly winners, and these shall receive special awards in July, 1950.**
8. **Send all entries to:**

**THE YOUNG DANCER Contest**
**c/o DANCE MAGAZINE**
**503 West 33rd Street**
**New York City 1, N. Y.**

# . . . NEWS

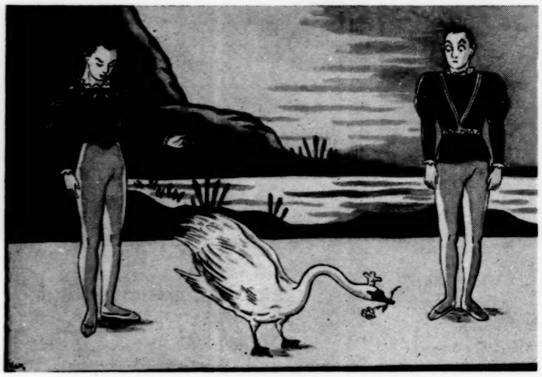
## about young dancers for young dancers

**O**NE of the very first greetings to **THE YOUNG DANCER** on its debut, came from all the pupils and faculty of the **Dorothy Ewing** School of Dance, **Winchester, Va.** Thank you, Dorothy Ewing, and all your young dancers, and thanks to all the many friends who have deluged us with congratulations and good wishes . . . Over three hundred pupils of the **Tony Grant** Institute of Dancing, located in **Ventnor** and **Pleasantville, N. J.,** enjoyed themselves immensely at the annual Christmas dinner party given by Tony Grant at Hackney's in Atlantic City, N. J. Right now the kids are busily engaged putting finishing touches to their annual winter dance recital, to be held at the Haddon Hall on February 17, 18 and 19 . . . A group of young precision dancers from the school of **Marie LeRoy Keane** of **Portland, Conn.,** gladdened the sights of a lot of patients at the Hartford Municipal Hospital at a recent Christmas party. Among those who danced there were **Claire Grasse, Janet Hartigan, Patty Piekarz, Nancy Maloney, Betsey Birdsey, Marlene Miner, Barbara Hartigan, Lorraine Robida, Camille Salonia**

*continued on page* 50

**50 pupils of the 3 Arts Studio of Portland, Maine, appeared in a Christmas dance recital at Portland's State Theatre in a ballet called "Cinderella's Christmas". The four principals seen here are Betty Lou Lyons, as Cinderella (center), Robert Morrill, as Prince Charming, Pauline Luce, as the fairy godmother, and Alton Warren (in masque) as Cinderella's pet dog. The 3 Arts is under the direction of Sadie Nissen and Helena Jackson both of whom collaborated on this successful ballet.**

**A friendly corner in the Ballet Academy of Forest Hills, L. I. at Christmas with director Alexandra Warenik and a number of pupils having a grand time at the annual Christmas party of the school.**



**Joan Stilson, 10 years old, hails from Yonkers, N. Y., where she is a pupil of Emmett Firestone. Young Miss Stilson is seen here in an engaging little comedy number called "Waiting at the Station".**

## . . . . . young dancer of the month

# JOY WILLIAMS

## Paris opened its arms to this young American

a story by **ALEXANDER BURNHAM**

JOY WILLIAMS, the only American dancer in BALLETS DE PARIS. is an example of what can be accomplished in the world of ballet when ambition, beauty and talent are brought together.

The current success of Roland Petit's widely discussed company, which played to full houses week after week at Broadway's Winter Garden for nearly four months, is a tribute to showmanship and to the magic of dance. For Joy it is a personal triumph and a major step in her career.

Dancing with such adroit French artists as Colette Marchand, Renée Jeanmaire and Petit, Joy has received enthusiastic praise in ballet circles. Her admirers consider her a splendid American ambassador to the ballet of France. Joy's reply to praise is this:

"I dance because I wish to please."

Dancing is life itself to Joy. It is a passionate desire; it is the fire of creation. It is the sure knowledge of interpretation. Bring these three together and you have a talent that has elevated her into a prominent place in the ballet scene and has made her one of America's finest dancers.

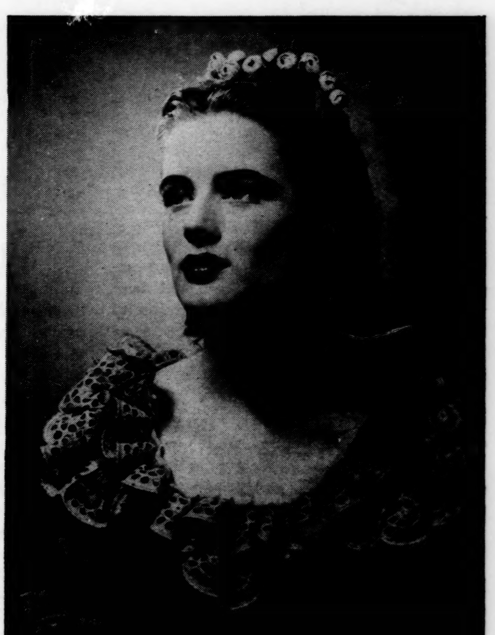
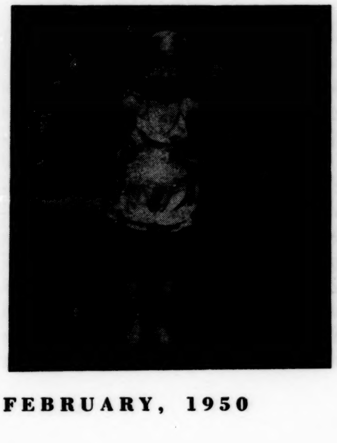


*photo by Walter E. Owen*

**Joy Williams at 18 was a soloist with the Ballet Russe de Monte Carlo — seen here in a role from the Valerie Bettis ballet, VIRGINIA SAMPLER.**

**Joy Williams, age 6 years.**



A natural American beauty with long, blonde hair, gray eyes, a quick smile, and a slim figure, Joy has combined these gifts with hard work and unremitting confidence to attain the position she holds today. Her youthful struggles, and successes stand as excellent examples to young dancers who dream of future fame.

"The path to fame is very difficult," notes Joy. "And for the successful ballerina, it is always a path, never a highway."

Here, for the benefit of the young dancers who read DANCE MAGAZINE, is a brief account of her path.

Joy was born in Cincinnati at the end of the roaring Twenties. A year and six months after her birth, Joy's parents moved to Bronxville, a smart Westchester suburb of New York City and that, except for a two year interlude in Toronto, was called home.

She can't quite place the exact moment when she decided that to dance was to live. More likely there was no moment of decision. She was born to dance. Dancing is her life.

Early childhood for Joy was typical and uneventful. Her initial dance training was received at a local school from a

*continued on page 34*

# BALLET

## the universal language and How it Grew

**by Selma Jeanne Cohen,**
**faculty member, AMERICAN SCHOOL OF DANCE, Hollywood, California,**
**Eugene Loring, Director**

### INTRODUCTION

**This series of articles is planned as a guide for teachers and young people who want to know something about the artistic heritage of ballet. Most children who study dance today know practically nothing of its history or theory, not because they lack interest, but because they have no opportunity to learn. Class time is (and rightly) devoted to developing the body, but teachers should not evade their responsibility for developing the minds of our future dancers. Any conservatory of music offers a course in history of music; any academy of art includes a class in art history as part of its curriculum. Schools of dancing alone seem to think that technical instruction is enough for their students. It is enough for the competent craftsman. But the dancer is not merely a craftsman; he is an artist and he should be trained as an artist.**

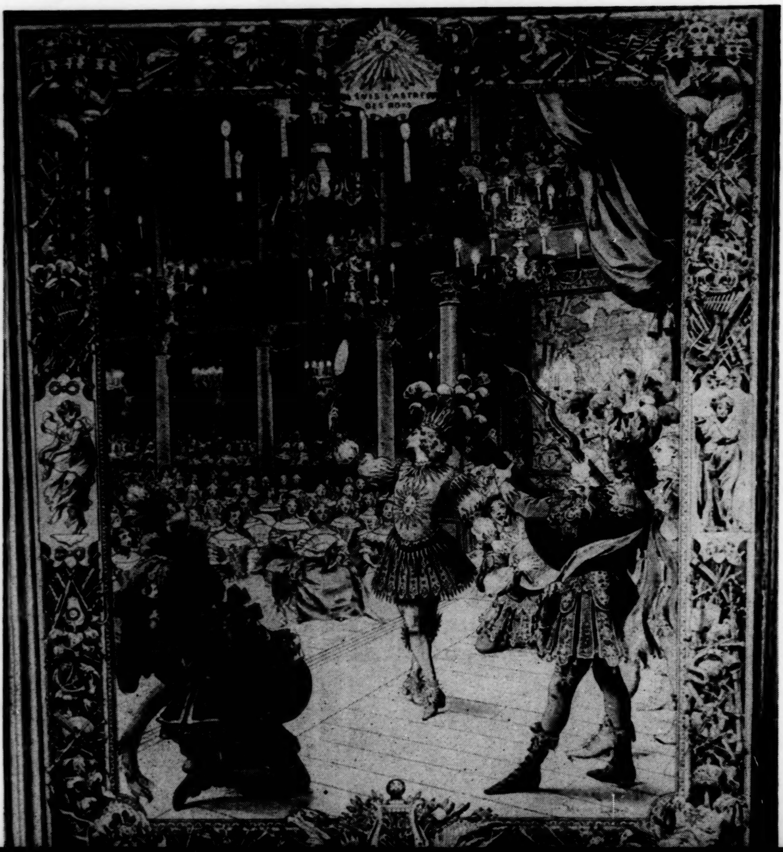
**Any school of dance could make a start toward an improved training program by establishing a class in dance history. The procedure suggested here has the closest possible tie-up with the practical work of the student. It proposes the discussion of technical problems in the order in which the pupil encounters them. In this way a course paralleling the dancer's physical training is formed. The classes can be graded to meet the requirements of children at various stages of their training, beginning with the whys and wherefores of the simplest exercises and building up to the problems of ballet as a theatrical spectacle by the time the student is ready to take his place as a performing artist.**

**Thus the pupil will learn that in the classroom he is mastering the rudiments of a language that will be used on the stage for the expression of action, character, and emotion. *Ballet technique is a language with tremendous powers of expression. It is universal because it is intelligible to all people of all nations in all times.* Being a universal language, with the greatest potentialities for the communication of artistic truth, ballet demands more thoughtful study than is usually given it.**

**These articles illustrate the basic plan of the course which Eugene Loring has made part of the curriculum of the American School of Dance. In practice the program has considerable flexibility since the classes are conducted as discussion forums to encourage student participation. Teachers in other schools will want to expand and adapt the material to suit their particular needs.**

**The results may not be immediately startling. It takes time for a sense of tradition to take root. But once the student begins to understand the dignity of his art, that understanding will become visible in the pride and joy he comes to take in dancing. It is something to be proud of, something to enjoy — this mastery of a universal language.**

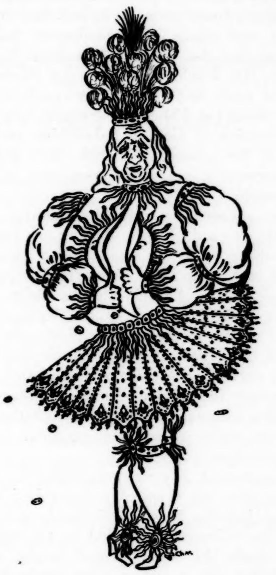
Le Roi Soleil. The Sun King. Louis XIV dancing before his Court at Versailles.



### PART I — *WHY NOT SIX?*

The first lesson to be taught the young dancer usually includes the positive, not-to-be disputed statement that there are five, and ONLY five positions in ballet. Granting that modern choreographers often demand movements not derived from any of these, we must admit that classic ballet technic is based on them. Although the Soviet Russian choreographer Kasyan Goleizovsky introduced a sixth position —toes and heels together—feet straight forward—this new posture has not been accepted into the classic alphabet. Why not? We can find the answer by asking another question: Why were the five positions established in the first place?

We know that the turnout, which characterizes the standard positions, increases the natural range of body movement. Logically, then, its discovery would follow from the dancer's desire to accomplish movements that could not be managed without it. Two factors encouraged such desires.



**"One day The Sun King noticed that he was getting too fat to dance . . . He retired from dancing, and with him the Court retired also. All because of the spread of a King's waistline, ballet was turned over to professionals.**

For a long time dancers did not care for such accomplishments. Until ballet became professional they were not too concerned with technic. When ballets were given by and for the nobility, elaborate costumes and a graceful carriage were about all the court dancers needed. They did not have to turn out.

But one day the King of France noticed that he was getting fat. Now Louis XIV had always enjoyed dancing and had taken a leading part in court ballets. But being a vain man, Louis did not relish the idea of dancing when his figure would no longer show to advantage next the slimmer forms of his courtiers. So, in 1668 he graciously retired from ballet and not wishing to hurt the feelings of their sovereign, the members of Louis' court tactfully retired with him.

All because of the spread of a king's waistline, ballet was turned over to professionals. And when it became professional, it discovered the need of the turnout.

In 1673, Louis Quatorze, now retired as a dancer but still an interested spectator, gave the first real theatre for ballet performances to Jean Baptiste Lully, director of the Royal Academy of Music and Dance. No longer were the dancers to be surrounded on three sides by an audience, as they had been when ballets were given in ballrooms at court. Then the dancer could face some of his spectators wherever he turned.

Now the professional had to discover a means of crossing the stage from left to right while facing his audience. Turning out enabled him to do steps like glissades which carry him sidewards without his having to turn his body in profile to the spectators.

But the turnout not only increases the possible directions in which the dancer may move; it also facilitates high extensions. These were not even attempted before the late 17th century, because they would not have been proper for the court ladies who danced in the ballets. Besides, skirts were too heavy and too long to permit much freedom of movement.

But in 1681 women began to dance professionally and reform in skirt styles followed shortly thereafter. Unhampered (comparatively) by clumsy costumes, the dancers could now begin to raise their feet well above the floor. But they could not go very far in the attractive side extension unless they were turned out. Thus, we would expect the five positions to appear "officially" by the end of the 17th century. And they do.

We find concrete evidence of their existence in Feuillet's *Choregraphie*, published in France in 1701. In 1725, Rameau's *The Dancing Master* attributes their intention to Beauchamps (1639-1705) and claims that they were unknown before his time. Both authors describe five true positions (turned out) and five false positions (turned in) the latter of which are "useless for young persons to learn".

The turnout was IN.

But no present day teacher would want students to assume positions like those pictured by Feuillet and Rameau, for they show the feet turned out only by about forty-five degrees. It is not until Blasis' treatise of 1820 that we see the ninety degree turnout used today.

The progression of the turnout from Rameau's forty-five degrees to Blasis' ninety may again be explained by the advent of professionalism in ballet. When performers were courtiers by vocation and dancers only by avocation, intensive training was impossible. And such training is necessary before a full turnout can be achieved. By the time of Blasis the practice of daily exercises was being advocated. Dancers, now encouraged by the effectiveness of virtuoso feats, which were made more brilliant by the greater turnout, really worked to develop it. In fact, by the mid-eighteenth century in Europe the turnout was thought so important that a special machine was constructed to loosen the hips of dancers. Although Noverre objected to this practice as early as 1760, urging that *ronds des jambes* and *grands battements* were quite sufficient for the purpose, the machines continued in use in America well into the 19th century. Whatever means were used to secure it, dancers had realized that the turnout was worth the effect.

Today we have found that the turnout is useful for more than virtuoso technic. The turnout enhances the beauty of the dancer's line. Also it has dramatically expressive qualities which the choreographer may utilize for purposes of characterization. Coton, Heppenstall, Martin, Stokes, each have advanced a theory. This author has ideas of her own. Perhaps her readers may think of some more.

The five positions represent the only ways of placing the feet with the legs turned out. Can there be a sixth position? Not in classic ballet!

**See the next issue for the next installment in this series.**

# young dancers!

**TELL us what you like about your section in DANCE Magazine this month —**

**TELL us what you'd like to see next month and in future issues.**

**This is YOURS!**

**Write to *The Young Dancer*, in c/o *DANCE* Magazine**

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DANCE Magazine, 503 West 33rd Street, New York City

## JOY WILLIAMS

*continued on page* 31

Duncan-style teacher. At ten, Joy began a more important ballet life when her mother discovered and introduced her into the Metropolitan Opera Ballet School, where she studied off and on for a year and a half. However, the training was interrupted by one incident after another, with an appendectomy the final blow.

Two years later training began in earnest at the popular School of American ballet, and Joy studied hard to master her art. A serious student, she never faltered from her objective to succeed at dancing.

At the age of sixteen Joy was well on her way. The painful period of adolescence gradually gave ground to maturity and her exquisite beauty and dance accomplishment that were to bring her the part of "The Most Beautiful Girl in the World" in Petit's Le Rendezvous became more apparent to her teachers as the years went on. She was consistently under the direction of George Balanchine and members of the school, and with their guidance, she became a graceful interpreter of dance and music.

The difficult years of training finally brought reward. In the Spring of 1945, Mr. Balanchine took a small group from the school to Mexico City where the company performed at the Palacio de las Bellas Artes. It was Joy's first time behind footlights, and it was a sweet victory. Her first role was as one of the Muses in Balanchine's Apollo.

Her success in Mexico was soon followed by her entree into Ballet Russe de Monte Carlo and this association lasted through the winter of 1948 when a muscular ailment curtailed her activities.

Discouraged, Joy was miserable for months, feeling that her years of training had all been wasted. But the Muse of Terpsichore was with her. The ailment responded to treatment and once again the world turned bright. Joy decided that she required more study and perhaps a change of scenery. She sailed for Paris on the Queen Elizabeth and entered the time-hallowed halls of the Studio Wacker in the Place Clichy in Paris, there to study with the famed Olga Preobrajenska, once a ballerina of the Imperial Russian Ballet.

Paris was an inspiration to the young dancer. There she discovered life. She found happiness as she walked beside the Seine on the Quai D'Orsay and discovered peace and contentment in the quiet of her sunny little apartment in the Place d'Italie. She loved Paris and Paris loved Joy.

"And then suddenly," she recalls, "Petit appeared and asked me to become a member of his company. It was a wonderful moment. I could hardly breathe for excitement."

"The company was a big success in England and in Europe. Vienna, Paris, London, wherever we went, the applause was immense."

The last town to fall in love with Ballets de Paris was New York, where the company opened on October 6, 1949. During the recent winter, Joy lived quitely in a downtown apartment with her mother. In her spare time, she goes to the movies or reads, preferably the latter. Hemingway and Balzac are her favorites of the moment. She is stimulated by art and has a special fancy for Renaissance painting. But music is her constant inspiration, and Beethoven, Mozart and Bach are her choice among composers. She also enjoys *le jazz hot* and likes to dance to it offstage.

Of the Petit repertory, she prefers LE RENDEZVOUS and CARMEN. And like many observers in ballet circles, she believes that Petit has a great future as a choreographer.

For her own future, Joy will dance as long as she can and hopes for classic roles one day. But at the present time she prefers working in the Petit company. As for television and the movies (and the agents have been knocking!) Joy says she is willing, provided she is given the opportunity to dance.

"I want to dance, and I want to please myself," Joy told this writer. "I think that is right. To dance, to live, to be pleased. I want to create, and that is dancing, and that is living."

---

## TV — Jack Munhall

*continued from page 12*

numbers, and vice versa.

2. Remember that, in general, *dances to be effective on TV should be obvious.* Technically, the medium *can not* now, if it ever can, do justice to *subtle* and *delicate* dances. Just as a certain, undefinable something is lost when many dances are presented in the movies, so they lose something when filmed for TV.
3. Since no "small budget" show that I know of, has either the time or the money to provide a choreographer, *you must be prepared to work out your own routines.* These routines should show the producer that you have taken the trouble to recognize the space limitations and any other limitations of space or time that may exist in his show. And, naturally, the dance should be geared to television.

### DON'TS

1. Don't *set a routine which calls for fast or extreme lateral movements,* unless you know you'll have a theater-type stage. With the same exception, wherever possible do dynamic movements up and down stage, so you eliminate the ever-present risk of darting off camera, leaving the director showing an empty stage, or set. This is particularly applicable to dancing teams as regards their breaks and lifts and/or spins.
2. Don't *show one routine in rehearsal and another on the same dance in the air show itself.* There's nothing more frustrating to a director than to line up camera shows during camera rehearsal only to find that in the show the dancer blithely does everything differently. This happens rather frequently, probably mostly because dancers new to TV often are improvising up to the moment they step before the cameras. However, when they come up with something for which the cameramen are unprepared, the result is almost always the same, *a messy picture,* or no picture at all. For the same reasons, when given a marked space, stay within it.
3. If possible, during camera rehearsal, *don't dance with complete disregard for the cameras.* Do notice carefully what cameras

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are on you at the different stages of your dance. *Note*: Your director or Floor Manager will be happy to explain this to you.

4. If *in doubt as to the best colors or types of costumes, don't fail to check with your director, who should know from experience.*
5. Don't *audition to music you know from past experience is difficult or impossible to clear for TV*, unless you warn the Casting Director. In having your music cleared, *particularly* if the music is *not* P.D. (Public Domain), give full and accurate particulars re title, composer, orchestra or musicians performing, etc.

Now that I have listed about every point I could think of to make TV dancing forbidding to you, let me hasten in closing to reassure you again of my emphatic belief that for those of you willing to learn the hard way now, there'll be plenty of rainbows at the end of the line. And don't forget, Jacques Fray's Music Room is always looking for outstanding young, classically trained dancers.

**Jack Munhall, author of the foregoing notes, is a producer of TV shows. He is most recently responsible for the long-term Jacques Fray Music Room, seen over CBS-TV.**

## TV — Tony Charmoli

*continued from page* 13

It is not difficult to understand that if you as a live dancer stand between five and six feet tall and your image is reproduced on a television screen to the much reduced size of four to eight inches, all your dance movement is reduced accordingly. Thus, it follows that you must dance "full out" at all times. Make your movement definite, directed and full. I fully realized the importance of this after creating the dances for my first television show in the studio and then sitting down in the control room to watch them for the first time on camera. So much of what I felt was exciting dance movement in the studio was lost on the camera. The excitement was regained on camera only after we exaggerated the dance movement and I found it was necessary to make all transitions in patterns quickly or the dances seemed to stall.

Intricate foot patterns or subtle hand or facial gestures should be avoided unless you are sure your cameraman can catch these subtleties in a close-up or tight shot. I found when working with Dorothy Jarnac on comedy numbers that the best effects could be achieved by putting the funny pieces of business requiring close-up shots far enough apart so that the cameraman could make long and close up shots with ease. By doing this we were able to pick up a maximum amount of dance movement and highlight it with close-ups of comical facial and hand expressions which are so much a part of Miss Jarnac's dance personality.

If you are working with a partner always stay close to him because the space or distance between objects is exaggerated by the camera. That invisible emotional thread which holds dancers together on the stage even though they are yards apart can be suggested on television only if the dancers will remain in proximity with one another. In other words *keep the dance clubby*. It is best to have some action always taking place in the center of the screen.

It is interesting to note that when I did a number to "Fascinatin' Rhythm" and first saw it on camera I found it necessary to take the tempo considerably faster than studio rehearsal tempo to give the dance the necessary bounce on the screen. Therefore, it follows that sometimes in doing fast jazz numbers it is better to take the tempo up a shade faster than usual to give the dance a brilliancy. This may be a trifle hard on the dancer but necessary to the success of the number.

Though the camera tends to minimize movement I must point out to you that at the same time it picks up all traces of self-conscious movement. Have some action planned for every second that you are on camera. These dangerous lulls may occur on a program where you are introduced by an MC — *know* what you are going to do or say and above all, do not flounder.

Dancers must learn to dance with their faces as well as their bodies for in this medium of television the camera can "Dolly" right in to you and catch nothing but the face. In a close-up shot like this your attitudes and arabesques are lost and all the dancing has to be done with the face. For example, Louise Ferrand danced a solo to "Moonlight Madonna" and the first eight bars of the number were a close up shot of Louise's head. She was to turn slowly to face the camera as she removed a veil from her face. As she did this it was necessary to catch a gleam coming into her eyes and an ever expanding smile. Hesitation in any of the growing facial expressions registered as jerky and nervous movement but when we finally achieved a continuous movement through the face it was very effective on camera and set the exact mood we wanted for the dance.

I sincerely feel that television can be a great boon to the dance world. It is up to us as dancers and choreographers to supply as much good television dance as possible to give the medium an opportunity to understand what we can do and what it can do for us. By so doing we can cut down on the necessary experimental time.

* * *

**Mr. Charmoli, author of the foregoing notes, has been choreographer for the STOP THE MUSIC show over ABC-TV for nearly a year. He is also a solo dancer who has appeared in many Broadway musicals most recently in MAKE MINE MANHATTAN and he is a director of the THEATRE DANCE, INC. group which affords young choreographers an opportunity to produce new works for the concert stage.**

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# dances for young people

*continued from pages 18-21*

## Why?

material. What people can we call upon as dancers, actors, technical help, musicians, carpenter, sempstresses, designer, business management, choreographer, script writer? This may sound ultra-professional to you but there are certainly available to you, wherever you may live, the local pianist, the handy-man, the mother who makes clothes for her own children, the English teacher and the cooperative merchants. THESE are your people.

I looked around in my own circle to check. There were Gladys, Phyllis, Toby and Anita, all facile dancers and short-statured; then Martha and Olga, who were taller, and Roz, who was an actress and could dance, too. There were Sheldon, Murray, Al, Jack, Luke and Gino. They could all dance, but Gino and Jack could also act. This was all-important because I knew that some of the roles would call for a variety of characters and there would be miming as well as dance — and even lines to speak. Other roles would require dancing on a sensitive scale and again, a group dance might be required where technical demands on the boys and girls were not great.

Then I had Ruth Grauert as production assistant and Warren Harlan as costumer, Richard Brown as stage technician, Freda Miller to compose music and Florence Deutsch, our pianist, who could compile and arrange music not specially written for us by Freda. Betty Young was to be business manager and Bill Leonardson, house manager. All of these people named are professionals in their fields — and my students are all professional or semi-professional dancers in spite of their youth, but I feel certain that what we have done with this human stock barrel can be done by any teacher of enterprise in any community.

1. Map out your organization.
2. *Distribute key responsibilities.*

Number 2 is very important. If you don't distribute responsibility, you will find yourself in a state of nervous collapse and despair, because production details are limitless. Everybody must work: dancers, technicians, choreographer, all must work together on costumes, sets, props, publicity. Oh, yes, don't overlook publicity. It is nothing to be ashamed of and it serves a significant end — the end of bringing your efforts before an audience.

If you had dropped into the Playhouse during *our* period of preparation, you would have found, if actual rehearsal were not then in progress, Murray in the office knocking out publicity releases, mimeographing, distributing tickets, flyers, etc. — Gladys, Luke and Phyllis with needle and thread, or paint, half in and half out of their costumes, busily engaged in creation — Jack, Sheldon and Al, down in the workshop, putting together flats or painting props, Anita and Phyllis working on masks, etc. This was our show — *OURS*, not mine.

What came out of our effort can be followed by reading what the other participants in DANCES FOR YOUNG PEOPLE say about their work in it.

ALWIN NIKOLAIS

## Choreography . . .

Promenade (entrance). 1st verse (recited —no movement). Chorus (recited and danced by all). 1st quadrille figure:

a. General dance
b. Dance of snails and fish
c. Repeat of general dance.

The second and third sections followed in this exact form. The B section of the 2nd quadrille figure was devoted to a Lobster 'dance' and the B section of the 3rd quadrille figure was given over to Alice and the Gryphon.

The dance concluded with a promenade exit.

THE LOBSTER QUADRILLE was really a sort of costume promenade-spectacle. I can be a purist in dance when the occasion warrants, but "Lobster" is a borderline subject and warrants other treatment. I was unwilling to have leaping snails, just for the sake of technical dance display. Although the shell-costumes limited active body movement, those I found, however limiting, proved amusing and fantastic. This dance could actually have been done with completely untrained dancers.

In THE SHEPHERDESS AND THE CHIMNEY SWEEP I found a delightful project for the choreographer. It allowed for sensitive dance action and permitted pleasing repeats in form. As in THE FABLE OF THE DONKEY, it was necessary to invent situations in each scene to give it weight, length and character and dance development. The form took shape, as follows:

1. On the Mantelpiece. The lovers are separated by the guardian Chinaman. They reach toward each other in a little dance of desire. Chinaman rises and interrupts with "NO" motions of the head. This is repeated to give the stiuation weight.

2. Midnight. Dance of caution. The Sweep steals across the mantelpiece during slumber of Chinaman. The lovers do a little dance of affection. Shepherdess mimes that she wishes to escape into the world. Sweep tells her of his ladder. They repeat the dance of caution in crossing the Chinaman to get to the ladder. CODA: Escape from the mantelpiece. Running away dance. Sweep drops ladder with a clatter and the Chinaman awakens to find himself alone. His dance of fury while lovers escape through the chimney. Chinaman falls from mantelpiece. Blackout.

3. On the roof. The lovers emerge on the roof against the stars and sky. The Shepherdess is afraid of the size of the world. The Sweep performs a little dance of encouragement for her. He dances bravely along the edge of the roof. She is impressed and gaining courage, dances a little gigue with him. She gets even more brave and attempts to walk the edge, too, but loses her balance and nearly falls. Again her mime of fright. He tries to encourage her to stay with him, but she insists on returning down the chimney, back to the safe mantelpiece.

4. In front of the mantelpiece. The Chinaman lies on the floor, with his head broken and lying some distance from his body. The lovers emerge into the room and perform a repeat of their running away dance and then come upon the Chinaman. A dance of remorse and the attempt to mend the Chinaman's head. The Sweep cannot replace the pin which has held the Chinaman's head and body together in its former position, from the top of the head down, so he replaces it in the neck, pinning the head to the neck, as it were.

5. On the mantelpiece. The repeat of the dance of desire as in the first scenes. The Chinaman rises to refuse the union of the lovers again, but try as he will, he cannot shake his head in a NO. His head is now so fixed that he can only pantomime YES! The lovers are united.

The great factor in the composition of this ballet is the style, which required a delicate, yet staccato type of movement to maintain the brittle, porcelain quality in keeping with the character of the principals.

ALWIN NIKOLAIS

*

## Costumes . . . .

sections of a costume sometimes require considerable experiment before final assembly.

### Fable of the Donkey

The Donkey we dressed in tights and a shirt dyed grey, wired ears (cloth-covered) and a mop tail. The Father wore baggy trousers caught at the ankles and sort of smock. The Boy wore green short pants and a vest of corduroy and a red shirt. Although we made skirts and blouses for the girls, they could easily have been assembled from peasant blouses and colorful dirndle skirts. The acrobats wore their own black tights with spirals of colorful ribbons sewn around the legs. They wore simple green vests tied with red cord. The Mother wore a heavy, long, maroon dress with pearl grey blouse and austere (!) hat. The brats' costumes were made out of white sheeting with cheap lace and an abundance of pink satin bloomer showing under the dresses. The Gossips were on the Victorian side, with emphasis in a slight bustle, prim blouse, and tiny hats with ponderous, wiggling decors. The Male Gossip wore a cutaway, trousers, derby and carried an umbrella.

### The Lobster Quadrille

This was a tough one. Alwin Nikolais did the original designs and the dancers themselves constructed them. It was an enormous job, but rewarding. Audiences were crazy about them.

First, frames were shaped of light-weight chicken wire, reinforced at the bottoms and joints with heavy steel wire. The fish, lobsters, turtles, snails and gryphon wings were made this way. The shells were then covered with muslin, carefully fitted over the wire

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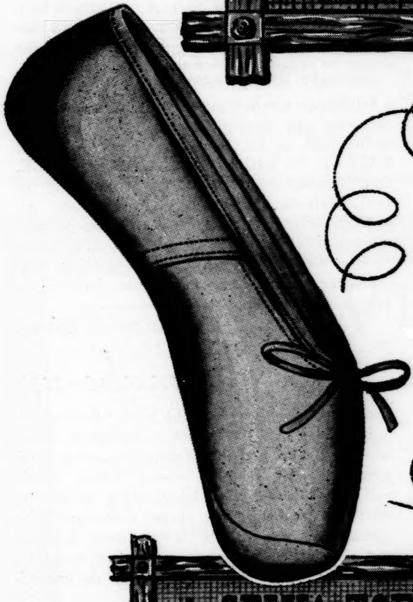

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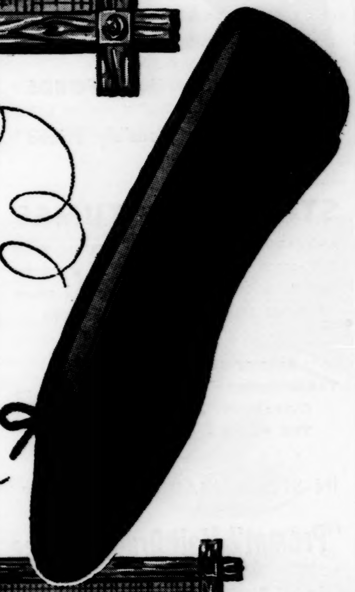

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## costumes . . . *continued*

frames and securely basted. These muslin surfaces were given a glue sizing (same as that used in scenic painting. House paint wall sizing could have been used). This sizing shrinks and forms the muslin into a brittle surface. It also strengthens the frames. On this it was then possible to paint with water colours. These frames, so made, were despite their size, light enough to be managed without difficulty by the dancers.

Alwin Nikolais and Murray Louis, particularly enjoyed shopping on Canal Street (in surplus goods stores) for unusual materials to add detail to costumes. Here are some of the items they turned up:

Red satin aircraft target tow (at $3.50 for one, there was enough material for the 4 lobsters).

Plastic cups, bowls and brass lamp base fixtures for the eyes of the sea creatures.

Plastic shower-curtain cloth for snail bottoms and plastic tubing for sea weed effects. Plastic rods for antennae.

We used many pairs of white long, cotton stockings dyed to color requirement. These were used as arms and legs for most of the characters.

Of course, these costumes could have been made of cardboard, which would have withstood one or two performances, but we were looking for durability.

### Shepherdess and Chimney Sweep

The conception here was delicacy and fragility, so the costumes had to be constructed to create the illusion of porcelain figurines. For these we used a medium weight shower-curtain material of translucent plastic. We had to sacrifice the dancers' comfort to preserve illusion of porcelain. Plastic material has definitely quickly-heating potentialities and in dancing, this is aggravated by the body heat of the dancer. We were amazed to see the puffed sleeves of Gladys' shepherdess costume filled with vapor globules after the first performance. However, the dancers managed very well, even under this difficulty.

We used a muslin lining under the plastic and with artist oil paints smeared colours over the plastic to simulate porcelain. I believe now that the effect would have been better if the colours had been applied to the inside, to allow the outside of the plastic material to retain its full, porcelain-like sheen.

For the Chinaman's broken head we used a mask painted with the living Chinaman's stylized make-up, then stuffed the head to give it form and painted the back black. We added a hat similar to the one the (dancer) Chinaman wore, and the red and gold painted cardboard rivet, which went through the Chinaman's head. The Chinaman's real head was hidden by his sleeve as he lay on the floor, and the broken head was clearly visible a few feet away.

A pleasant factor in our shopping problem was the unexpected cooperation and assistance of the merchants. When they learned that the show was for children, they used their imagination and brought out materials and items not on display and in many cases, these proved unique. They also gave us bargains and we discovered they were intrigued enough to attend the show.

Warren Harlan

## . . . lighting

was a similar spot (for narrator); also upstage center. We had X-rays and borders to help infuse colour into costumes and to aid general illumination.

We set up flood lights against our sky cyclorama and four 1000 watt standard spots to be used for cross lighting, two to each side of the stage.

With this equipment, we were now ready to arrange lighting cues to take stock of special lighting situations.

The Donkey required simple, direct lighting, plenty of gay, warm amber with side spots aimed to sharply highlight action.

In The Shepherdess, the illusion of porcelain was sustained by standard spots in the wings. Shot directly at the figures with strong gelatin colours, high-lighted by open lights from overhead, the figures glowed and sparkled like veritable porcelain. In the scene on the roof, the black velour drop was opened to reveal a cyclorama. The figures were revealed in silhouette and gradually lighted to three dimensions by side spots.

In The Lobster Quadrille, a general low key was necessary to suggest an atmosphere of fantasy. During certain sections of the dance, blue lights only were trained on the group to suggest underwater movement.

DO NOT UNDERESTIMATE the need for a full lighting rehearsal. All the work of choreographer and dancers, costume designers and technicians go for nothing, UNLESS YOUR BALLET IS LIGHTED TO ADVANTAGE. And lighting a ballet requires a maximum of skill, training, timing, and imagination. Although subsequent performances and experiment with lighting for the Dances for Young People went increasingly well, our first performance suffered acutely from lack of a proper lighting rehearsal.

Richard Brown

## . . . make-up

audiences of children might prefer the naked, human face and the necessary porcelain effect could be obtained by lightly smearing cold cream on the temples, cheek bones, hands and feet to catch the lights. This, of course, over the conventional stage make-up. The Chinaman was given a stylized oriental make-up with eyebrows and eyes accented upward, and mustache accented downward, drawn by pencil.

For all ballets, the girls used pancake make-up #25, the boys #27. Blue, grey, brown, white and red moist rouge, and black and brown pencil composed the rest of the make-up box. No artificial lashes were used. They over-emphasis the size of the eyes to the point of the grotesque and fix the eye of the audience on a detail of little importance, in comparison to the important one of the character of the dance.

Murray Louis

## . . . music

standing on tempi. 2. The treatment for narrated passages.

In tempi, e.g., one section in particular was involved, a waltz in ¾ time. Because we didn't use a metronome, the speed was misjudged and what I wrote could not be effectively slowed down to the speed of dancers; consequently, I had to re-write that whole section. The point emphasized here is that the tempo intention of the choreographer should be maintained. If it is too drastically altered, the entire ballet will suffer from lack of valid accompaniment.

As for music to accompany narrated passages, we discovered that when the music ceased to give the narrator the spot, continuity was destroyed, so I finally reorganized a musical score without breaks for narration, so that the narrator continued to speak in tempi with the score.

Music for the dance is really concerned with very simple elements. Beat of 2, beat of 3, and their combinations, loud or soft, fast or slow, legato or staccato; these are the limits to music for the dance. It must be kept in mind in writing such music, that choreography comes first, music second. However, music can add 90% to a ballet, it can build a poor one or destroy a good one. The *quality* **of a story must be re-created in the score** — and the form of the dance can help to build the form of the music. If the form is not in the dance then the music must find its own form. Once the quality and form of a ballet are determined by the choreographer, the music can be written or compiled.

FREDA MILLER

## publicity . . .

3. Professional schools and studios
4. Settlement houses
5. Children's schools and nurseries
6. Private mailing list

ALL except the latter, were obtained from the telephone directory.

To dance periodicals and newspapers we sent a 300 word news release. This was digested to 100 words and sent out a week after the first release.

Everybody in the group participated in the organization of this publicity campaign and in two evenings we had done 1,500 posters and sent fifty press releases.

MURRAY LOUIS

## dancing teen-agers

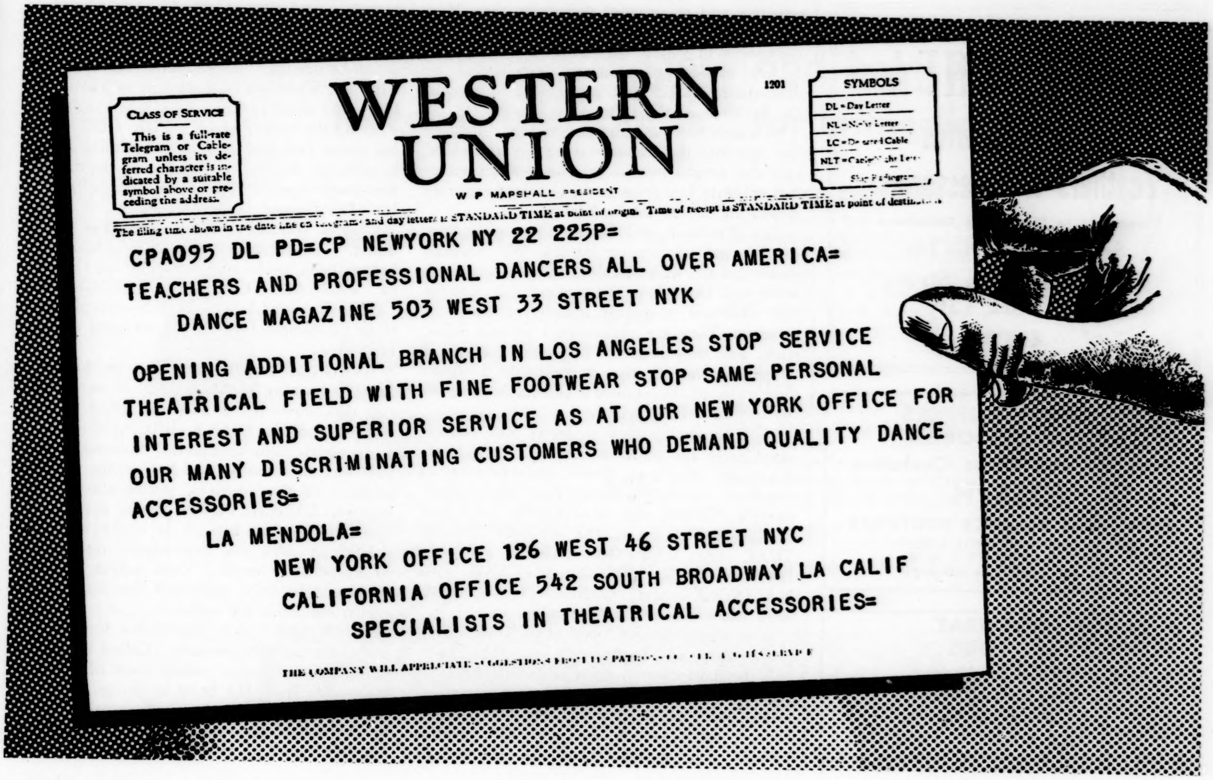
*(continued from page 28)*

at the Connecticut College Summer School of the Dance, performed an original composition to Gershwin's "Summertime." Following this, Miss **Tiny Shimp**, a graduate of the Workshop and member of the cast of "Miss Liberty," discussed the many qualifications necessary for success in professional dancing. She was assisted by a group of Miss Nossen's professional students now in Broadway Productions, **Norma Dogget**, **Pru** and **Polly Ward**, **Carol Lee** and **Janet Ruhl**.

In connection with their discussion of dancing in the theater, this group performed several dances from "Miss Liberty" and "Gentlemen Prefer Blondes" to the great glee of their teen-age audience.

The roundtable was concluded by Miss **Betty Betz**, well-known designer and artist in the teen-age field. Miss Betz addressed the teen-agers on how to choose the best possible career for individual interests, and how to utilize the teen-age years in preparing for such a career.

The Teen-Age Workshop and in fact, the teen-agers, look forward to 1950 as a year in which to test their vast potential for accomplishment in dance.



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# *New York City* DANCE THEATRE

### *a review by Doris Hering*

*continued from page 11*

Simon Sadoff, musical director for the Limon Company, was appointed musical coordinator. Since no recordings were allowed as musical accompaniment, some of the works like the music for Sophie Maslow's FESTIVAL and Eve Gentry's QUIET DAY IN THE WILD WILD WEST were specially orchestrated for a small ensemble. In addition, several of the piano pieces were expanded.

Mr. Sadoff, Samuel Matlowsky, John Cage, and Robert Strassburg shared conducting honors. Ralph Gilbert, Freda Miller, Helen Lanfer, and Bernardo Segall took care of special piano assignments. Folk singers Pete Seger and Tony Kraber were on hand for FOLKSAY, and George Wood and his Choral Group accompanied SHAKERS.

The pleasure of hearing the new orchestrations (especially the one for Freda Miller's FABLES FOR OUR TIME score) made us realize once again how meager are the accompaniments for most modern dance concerts. But it is to be hoped that in the future the New York City Dance Theatre will have sufficient preparation time to coordinate musicians and dancers, not only spiritedly, but smoothly.

The lighting assignment was entrusted to Jean Rosenthal and her Theatre Production Service Staff. It would be hard to find a more sensitive and resourceful technician than Miss Rosenthal. After the first one or two performances in which the lighting was too low in key, she made a definite contribution by dramatizing, rather than attempting to conceal the problem of the setting-less stage.

So much for random observations. Despite the fact that the season was hastily assembled and the emphasis was on non-abstract material, a pretty fair cross section of contemporary American dance was achieved.

The Weidman and Limon Companies bore the heaviest performing burden. Mr. Limon's small group with Pauline Koner as guest artist and Doris Humphrey as artistic director has achieved a highly consistent level of dancing. They are professional without being slick, and they seem to radiate a feeling of reciprocal warmth that is probably a direct outgrowth of Mr. Limon's charitable attitude toward his fellow artists.

On the whole, their material was choreographically the most mature and theatrically the most effective. Their performances of familiar repertory works like Miss Humphrey's STORY OF MANKIND, LAMENT FOR IGNACIO SANCHEZ MEJIAS, INVENTION, and DAY ON EARTH and Mr. Limon's THE MOOR'S PAVANE, LA MALINCHE, and CONCERTO GROSSO were often downright impressive.

It is almost twenty years since Doris Humphrey first choreographed her SHAKERS. But the dance would seem to be timeless. Its structural simplicity and reliance upon movement dynamism keep it so. The patterns are formal, often symmetrical, but the gestures remain close to their emotional source and succeed in capturing the religious zeal of a Shaker ceremony. After an initially sluggish performance, SHAKERS became one of the high spots of the season.

There is plenty of structural formality in Hanya Holm's OZARK SUITE. And yet the dance seems as spontaneous as a chuckle.

It is a trio of folk-inspired episodes accompanied by Elie Siegmeister's bubbling Ozark Set. The second or slow movement, where Miss Holm liberates her dancers from the square-dancey feeling, is particularly lovely. The long, slow swings punctuated by sudden running spurts, the atmosphere of languid tenderness, make it highly expressive and set the stage adroitly for the rousing finale.

The Weidman Company, although enthusiastic and spotted here and there with talent, cannot be called a company in the strictest sense of he word. The dancers often gave the impression of being thrown together for the occasion.

Mr. Weidman does not seem to be able to infuse them with his own airy pantomime style, and he makes the unfortunate mistake of relying upon guest artists, instead of polishing his group to a truly professional level.

Since most of Mr. Weidman's works are humorous, they wither under careless or unknowing performance. And so we were particularly grateful for little Betty Osgood. She is a chubby, unassuming mite with a blessed sense of timing. In addition, she has been with Mr. Weidman long enough to know what his works need to keep them alive. Often in FLICKERS and FABLES FOR OUR TIME her sunny face and uninhibited miming helped to pick up the unravelling comic skein. Why somebody doesn't cook up a Broadway show for Miss Osgood is beyond us.

Charles Weidman's ATAVISMS has become dated. The three sections (which had never before been performed consecutively) consist of BARGAIN COUNTER, STOCK EXCHANGE, and LYNCH TOWN — typical settings for commentary on the savagery of modern living.

BARGAIN COUNTER, with its horde of bargain hunting women, is full of useless detail that slows the action and often ends in mere scramble. STOCK EXCHANGE is in a geometric semi-mechanical movement style that was once daring and now seems as passé as some of the "modern" architecture of the thirties. LYNCH TOWN would perhaps regain its original bite if it could again be performed with the demoniacal intensity it so desperately needs. Even soloist Beatrice Seckler, who once generated this intensity so easily, seemed a bit leaden.

Mr. Weidman was responsible for the season's only genuine premiere. Called ROSE OF SHARON, it was a visualization of some of the words from the Song of Songs. Weighty in costuming, static in choreography, literal in conception, it is not a work of which Mr. Weidman may be proud. Even the passionate performance of guest artist Nadine Gae could not pull this Biblical pastiche out of the doldrums, nor could Lucas Foss's colorful score.

Some of the happiest moments on the programs were provided by the New Dance Group in Sophie Maslow's three classics, FOLKSAY, FESTIVAL, and CHAMPION. Miss Maslow may not be the world's most daring choreographer, but she knows people. She knows how to make them seem real and convincing on stage. FOLKSAY in an American idiom and FESTIVAL in a Jewish idiom express the universal and beautiful truths about mankind that we are sometimes apt to forget. And they do so in such a relaxed, uncomplicated way that one is unaware of any philosophical implication until long after the curtain has fallen.

The members of the New Dance Group Company have regained some of the unity and balance that were lacking last summer in the New London Festival. Miss Maslow in particular, was again her winsome self.

It's too bad that Jane Dudley, the experimenting member of the Dudley-Maslow-Bales Trio, was represented only by her comic trio, THE LONELY ONES. Although Miss Dudley has no group works of stature, some of her solos like CANTE FLAMENCO and VAGARY would have been stimulating additions.

The placing of soloists here and there on the programs was an excellent idea. There's something particularly exciting about a lone figure on a large stage, especially if that figure is engaged in arresting movement.

The soloists chosen featured an exceedingly wide range of movement style—far more than the three groups. There were the unrestrained theatrics of Peter Hamilton's JESSE JAMES; the febrile passion of Valerie Bettis's AND THE EARTH SHALL BEAR AGAIN and THE DESPERATE HEART; the restrained poignancy of Nina Fonaroff's duet, MR. PUPPET; the pithy cerebration of Iris Mabry's WITCH and DREAMS; the sophisticated insouciance of Merce Cunningham's THE MONKEY DANCES and TWO STEP; the liquid concentration of Katherine Litz's FIRE IN THE SNOW and DAUGHTER OF VIRTUE; the clean cut simplicity of Eve Gentry's QUIET DAY IN THE WILD WILD WEST and TENANT OF THE STREET.

All of the soloists were enthusiastically received and in some instances proved that the City Center audiences were sophisticated enough to respond to esoteric material. This may motivate the committee in their future plans to include more works off the beaten track.

Of one thing we can be certain. It won't be difficult for the City Center to find material for future programs. There are plenty of old Doris Humphrey works like NEW DANCE, INQUEST, and WITH MY RED FIRES. Charles Weidman's ON MY MOTHER'S SIDE would be a welcome substitution for his faded AND DADDY WAS A FIREMAN. Valerie Bettis could produce AS I LAY DYING and her incomparable YERMA. Nina Fonaroff's OF SONDRY WIMMEN and THE FEAST are good theatre. Jean Erdman has some fine solos and a sensitive group work, THE PERILOUS CHAPEL. Solos from Janet Collins, Carmelita Maracci, and Sybil Shearer (although the latter two are not New Yorkers) would be a treat. And it might be interesting to see Pauline Koner organize a group work.

If they want to make room for these and other ideas, they could probably drop THE STORY OF MANKIND, DAY ON EARTH, AND DADDY WAS A FIREMAN, FABLES FOR OUR TIME, ROSE OF SHARON, ATAVISMS, CONCERTO GROSSO, FOLKSAY, and CHAMPION because, with the exception of ROSE OF SHARON, they have been done so often that they have lost some of their freshness.

But these are only ideas, of which the Executive Committee headed by Morton Baum probably have many. In the meantime, let us be solemnly thankful for these first giant steps in the right direction. And a special vote of thanks to Isadora Bennett, Richard Pleasant, Managing Directors and to Donald Duncan, their executive assistant. To them fell many of the thankless tasks. Now if they can only get Martha Graham to add her bit to the next season of the New York City Dance Theatre, we'll find them a special niche in a theatrical producers' paradise.

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*continued from page 8*

## reviewers' stand

As a matter of fact, creation in her case must be a problem because of the limitations imposed by working exclusively in the comic medium. But perhaps she could make her task a bit lighter and avoid stuffing her program with repetitious material if she would begin to explore the possibilities of comic movement as differentiated from comic situation.

As usual, Miss Kitchell designed her own clever costumes, and Harvey Brown was the cooperative accompanist.

If there is any insinuation in the foregoing that Miss Kitchell's theatre of satiric dances is without response from her audience, then this reviewer must plead guilty to an error of omission. It must be admitted that Iva Kitchell can produce a rhapsodic effect in an audience composed of diverse theatre-going elements. The flow of laughter, from the chuckle to explosive hilarity, attested to her power over at least this Carnegie Hall audience.

* * *

When a critic enters upon his calling, he sets up certain inviolable precepts. One of these is that the art is more important than any individual (critic or artist) who elects to serve it. His main task lies in helping to preserve that art and to foster its growth by crying out against those who defile it.

Sometimes this involves displeasing the performers who fall under his attack. But their momentary displeasure is far less important than the harm they can do when allowed to go unbranded.

This is a long and abstruse way of introducing our report of the first New York visit of the **Volkoff Canadian Ballet** and the **Ruth Sorel Montreal Ballet**, presented under the sponsorship of the **Choreographers' Workshop** on December 17 at the 92nd Street "Y." But it is a way of indicating that principle and not bile motivates unpleasant critical remarks.

Now let's face it. The dances presented by these two companies were, with one exception, pretentious ad nauseam.

The fact that the Volkoff Company has been dancing professionally for about ten years does not add to its glory. For it is a motley crew which for the most part supplanted real style with a sort of pathetic eagerness. And the choreography provided by Mr. Volkoff was derivative in the worst sense of the word.

Let us pass over their abortive attempts at abstract ballet and ballerina satire and dwell (but not too long) upon the Big Number of the evening. Called RED EAR OF CORN, it was one of those Indian legend-folk jamborees with no semblance of dramatic structure and no attempt to find a consistent dancing style. The Indian segment, especially, was a combination of stomping and ballet that would have made people like the Laubins shudder. And the arm waving episode of the ears of corn made us realize that **Martha Graham's famous credo about dancers being people and not plants** fell on deaf ears as far as Mr. Volkoff is concerned.

But enough invective. After all, the costumes were bright and professional looking, and Mr. Volkoff deserves an accolade for trying in a myopic way to find dance inspiration in the legend of Canada.

Ruth Sorel also tried to "go local" in her LA GASPESIENNE (billed as an All-Canadian Ballet). And she came up with a minute-movie version of The Prodigal's Return complete with slithering denizens of the big city, a gangling bridegroom with a dead fish as a gift for his intended mother-in-law, the daughter, an unidentified widow, some goony local characters, and the inevitable folk dance to bless the happy ending. The classic unities of time, place, and action would have helped Miss Sorel to make some sense out of this dramatic chaos. And as for its being an all-Canadian ballet, where, beyond the title, was this realized?

MEA CULPA, MEA CULPA was the only work on the program to enjoy any consistency of style. It was the old time German modern dance style — violent, lunging, tortured, rather blatantly expressionistic. But at least it was **consistent.** The theme, too, was reminiscent of the twenty-years-ago period of German dance. It treated of the religious triumph of Good over Evil after the usual struggles. Miss Sorel as the sinning protagonist was completely sincere and brought strength and purpose to her movement.

Although the individual characterizations for the remainder of the company were choreographically not particularly significant, the groupings were competent and orderly, and the whole achieved a semblance of theatrical atmosphere.

The atmosphere was furthered by a stained glass window effect as background and simple but effective costumes by I. Lorentowicz.

**DORIS HERING**

**SUJATA and ASOKA**
**December 8, 1949**
**Ziegfeld Theatre, New York City**

**Sujata** and **Asoka** are a very handsome couple, and their costumes are gorgeous and impeccable. Most of their dances are slick and well finished. But the recital, composed of eleven dances of India and one from Tibet, was sheer spectacle and lacked both emotional punch and the hierarchy of Indic moods. This was due partly to the choreography, which was not brilliant, and to the mixing of dance styles in all dances. Much could have been gained, had the four styles noted on the program (Kathak, Kathakali, Bharata Natyam and Manipuri) been presented each unadulterated by the other.

Perhaps the most satisfying of the evening's numbers was the Tibetan "Mask of Terror." Asoka brought a solid dynamic quality to the handling of the sword. In spite of his seriousness and personable appearance, his Hindu numbers were marred by poor mukhaja and imperfect mudras.

Sujata showed to best advantage in "Parvati" (marred by poor lighting at rise of curtain). Her hands are beautiful. But here again, the architectonic strength of Bharata Natyam was weakened by many attacks lifted from Manipuri. The Katak dance did not have the sharp impact of the typical form; the bola was over-simple and one missed the tabla-wallah.

The two dancers have both the weaknesses and the strength of the commercial field: the wide-thrown sundari and prakampita kaksa, the inevitable repetition of sarana and vicyava gati, and the Manipuri alapadma mudra, the over-emphasis on costuming and exoticism. Against these faults is the charm of opulent beauty, easy subject-matter and slickness of execution.

R. M. H.

# the dancer's book shelf . . .

**PAS DE DEUX, the art of partnering**
**by Anton Dolin**
**Published by: Kamin Dance Publishers. 1949**

When I first heard that **Anton Dolin** had written a book on the art of partnering I had a strong and definite reaction to the idea. It was very interesting to see my thoughts put into words by the gifted **Arnold Haskell** in the introduction to the book, when he said of Dolin "I have applauded with enthusiasm . . . and refrained with irritation. I have, however, never ceased to wonder at, and to admire what one might call his hidden virtuosity, the virtuosity of the great partner who ensures the triumph of his ballerina."

I have seen Mr. Dolin do dreadful things on the stage in the guise of dance, but I think no one can say they have seen him less than perfect in his role as partner. I have been fascinated by his genius in this work and watched him carefully so much so I have ceased to watch the ballerina. This is not Mr. Dolin's fault, he is completely self-effacing in the role of cavalier, but I have forced myself to watch his perfect and inspired technique. It is not only with his famous partner, **Alicia Markova**, that he is so fine, but with every ballerina with whom he dances.

Until you purposely watch the male partner, you are not so thoroughly aware of the prime role he plays. He can easily make or break a ballerina, and often does!

In the Ballet Russe de Monte Carlo several years ago I saw a ballerina dance with a man who is unquestionably one of the greatest dancers in the world today, and so acclaimed, but the lady did not show up well, and the audience was obviously disappointed. Later in the program she returned to dance with Dolin, and the change in her performance was electric. She was actually dancing no better, but she **looked** as though she were. Therein lies the art of "partnering," and Mr. Dolin's great talent.

This volume is a valuable small handbook, with several pages of preamble and discussion of the subject, followed by a series of exercises for adagio. He has made his directions very plain but as he points out, this is not a book or an art for the amateur, but for the serious student who already has a basic ballet technique. Mr. Dolin's definitions are stated in ballet terminology, which the student must recognize and be able to perform. He includes exercises from the most basic to the most difficult, presenting the supported adagio pas de deux from the ballets **Swan Lake**, **Giselle** and **Nutcracker.**

It is a great deal to encompass in 48 pages. It is an interesting book, and if it can interest and inspire male dancers to be really fine partners, it is a prize indeed.

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RAG DOLL—Loose, eccentric dance.
RUSSIAN SWEETHEART—Russian couple dance.
SKATERS—Simple and attractive solo number.
SPANISH—Easy Spanish dance with fan.
STRAWBERRY PATCH—For boy with pantomime.
TOE DANCE—Classic toe number for solo.
VOLGA BOATMAN—Easy, with original song.
WOODEN SHOES—Song and dance for couple.

### Tap for Children or Beginners

BABY TAP—3 easy numbers for babies.
BEGINNER'S BUCK—Easy steps, drum rolls.
BOWERY WALTZ CLOG—Comedy dance for couple.
DICE—Bowery waltz clog for child.
EASY TAPS—3 easy numbers for children.
HIGHLAND FLING—Original steps.
IRISH JIG—Typical of old Irish dances.
MUSICAL COMEDY—Musical comedy dance.
RHYTHM DANCE—Easy and effective.
SAILORS HORNPIPE—Created with taps.
SIMPLE SOFT SHOE—Easy for beginners.
THREE LITTLE MAIDS—Original lyrics and music.
TIMID-TIMOTHY—Baby jazz song and dance.
WALTZ CLOG—Effective number for beginners.

### Professional Tap Routines

ADVANCED BUCK—Advanced taps and wings.
ADVANCED RHYTHM BUCK—Syncopated wings.
BALLET SOFT SHOE—With ballet variations.
BILL ROBINSON'S TAPS—Intricate steps.
BROKEN RHYTHM SOFT SHOE—Adv. with turns.
CLAP TAP DANCE—Intermediate, with slaps.
ECCENTRIC TAP—Off beat, comical number.
INTERMEDIATE BUCK—A little more advanced.
INTERMEDIATE RHYTHM BUCK—Wings and Pick-ups.
INTERMEDIATE SOFT SHOE—Cleverly combined.
MILITARY RHYTHM BUCK—Advanced rhythm.
MILITARY TAP—Very effective. Interm.
MIXED RHYTHM TAP—Slides and Pick-ups.
NEW RHYTHM TAP—Advanced, to any rhythm.
OVER THE TOP BUCK—Advanced with slides.
PRIMROSE SOFT SHOE—Intricate number.
RHYTHM BUCK—Intermediate with flaps.
RHYTHM SOFT SHOE—Advanced and tricky.
RHYTHM TAP—Advanced to off beat time.
SIMPLE BUCK—Standard tap steps.
SYNCOPATED BUCK—Advanced with pick-ups.
SYNCOPATED RHYTHM BUCK—Advanced rhythm.
SYNCOPATED SOFT SHOE—Advanced to 4/4 time.
SYNCOPATED WALTZ CLOG—To Skaters waltz.
TAP TRIO—Effective number, stoc time.
TAPS AND TURNS—Ballet turns included.

### Musical Comedy and Line Ups

CONTINENTAL LINE UP—Group of 8 to 16.
ECCENTRIC—Comical wiggle legs routine.
ECCENTRIC RUBE—A hick solo number.
GREEN EYES—Snake hips to Bolero rhythm.
KICKS—High kick routine for solo.
LEGMANIA—High control kick routine.
LINE UP MUSICAL COMEDY—Group of 8 to 16.
LINE UP KICK ROUTINE—Group of 8 to 16.
OFF BEAT RHYTHM—Abundant body movements.
SYNCOPATED LINE UP—Easy, with tennis racket.

### Ballet and Toe Routines

AUTOMATIC DOLLS—Mechanical, for couple.
BALLET VARIATION—Group of 8 to 16 girls.
BUNNY DANCE—A Bunny toe number.
BUTTERFLY—Effective toe number.
CAKE WALK ON TOES—Strut dance on toes.
HUNTRESS, THE—Advanced toe with riding crop.
MODERN SOPHISTICATION—Ballet and modern arms.
MODERNISTIC TOE—Toe modernistic number.
PAS DE DEUX—Romantic number for couple.
PAS DE TROIS—Graceful number for trio.
POLKA TOE DANCE—Advanced technical toe.
ROMANCE—A toe dance of twilight.
SWAN, THE—The dying swan of Pavlowa.
TOE LINE UP No. 1—Intermediate steps.
TOE LINE UP No. 2—Advanced toe steps.
TOE STRUT—Jazz toe with hat and cane.
TOE TRIO—Effective number for 3 girls.
TOE WALTZ—Advanced technical toe solo.
WALTZ VARIATION—Flowing movements, solo.

### Classic and Interpretive

HARLEQUIN AND COLUMBINE—Coquettish duet.
INTERPRETIVE TRIO—Barefoot dance.
LOVE'S DREAM—Interpretive solo.
LOVE'S JOY—A dance of joy and freedom.
MOMENT MUSICAL—A dance for three girls.
PASTORALE—Nymph and shepherd dance.
PIERROT—Solo number with pantomime.
SCARF DANCE—Solo bare-foot number.
WHISPERING FLOWERS—Life of a flower.
WINDS, THE—Fast, with whirls and turns.

### Oriental Routines

ANITRA'S DANCE—A dance with pantomime.
CAUCASIAN—Fast spirited movements.
CHINESE—Romantic, with quaint steps.
CHINESE SCENE—Grotesque, for trio.
CHINESE SLEEVE—Authentic music included.
JAVANESE—Stately and serious.
MOORISH—Picturesque cymbal number.
ORIENTAL SCARF—Dance with scarf.
PERSIAN MARKET—With basket of flowers.
SUI SIN FA—Flower dance.

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### Exhibition Ballroom Routines

EXHIBITION TANGO—Argentine & French steps.
EXHIBITION WALTZ—Arranged for 5 couples.
MOSPANGO—A modern Tango number.
OLD FASHIONED POLKA—Tintype, for couple.
ORIGINAL LINDY HOP—Arranged for couple

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# your Recital Theme: Americana!

## take a tip from Broadway

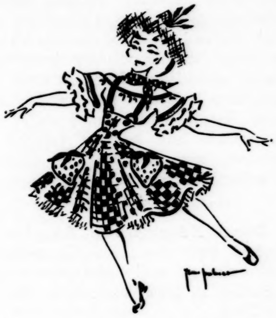
*says*

**JEAN PALMER**

*costume designer of Maharam's*

Dancing teachers at a loss for themes for their recitals might do well to imitate the foremost producers in first class ballet, modern dance, and in and around Broadway itself. All the leaders in the ranks of the foregoing have made plentiful and consistent use of Americana in the use of theme. Americana as a theme is so rich and colourful that if you had to give one recital a month for at least thirty years (!), an idea that provokes us to equal mirth and fright, you could hardly exhaust the possibilities.

Attendance for ballet and all kinds of dance productions is on the increase. There must be a reason. Americana as a subject gets a terrific emotional response from any age level, from child to parent. Visualize what can be done in interpreting any single page from American history, or any local spot in the wide United States. Think of the sharp crack of mule train whips, as early settlers and Indians cross your stage. Think of the discovery of the Fountain of Youth by Ponce de Leon and the Spanish soldiery which came with him into the hushed jungle of pristine Florida. The possibilities are limitless.

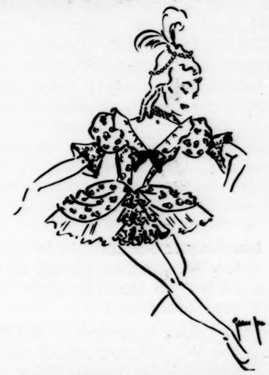


The HOE-DOWN

Of course, your authentic Americana will always have its rosy-cheeked milkmaids and its good old square dances and round dances, and above all, that immortal, the Minstrel Show, used so well by Billy Rose in a recent production. Here your costuming could run to gay plaids, polka dots, checks and jeweled novelty fabrics in profusion.

Don't forget ante bellum Dixie and the possibilities for recital material in the Mississippi show boat. Southern belles and old "Cunnels" lend themselves to spirited production numbers. Lace patterns printed on shimmering satins are ideal fabrics for such a theme, and economical, too.

To return to Broadway for a moment, may I point out that no small part in the immense success achieved by the Sadler's Wells ballet was due to its full evening ballets, such as CINDERELLA, SLEEPING BEAUTY and SWAN LAKE. Narratives afford the costume designer and choreographer an inspiration, and this inspiration can come from Americana, as well as from old fairy tales. It all depends on what you, the dancing teacher-recitalist, can do with a little imagination and work.

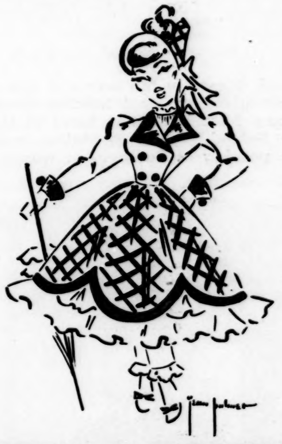


MINUET in SWING

Incidentally, some of the costume sketches I am planning now for the new season will be influenced by these same productions. To be noted in particular is the long torso effect which has been eliminated in favor of the short-waisted, long-pointed bodice over a hip yoke, because the latter is ideally effective for children's figures.

Recital themes are really endless; the big thing is to FIND YOUR THEME. In my designing job, all my effort and that of my colleagues are bent in this inevitable direction.

In line with this effort, I offer three distinct costume ideas which have found enormous favour with a wide cross-section of teachers everywhere. Remember that all sketches are limited to but one character in a recital ballet built around the costume theme seen in the sketch.



WAITING for the ROBERT E. LEE

Editor's Note: Readers who would like a complete description in colour and fabric of the three charming Americana costumes, may procure them by writing to Miss Palmer, in care of MAHARAM'S.

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# news of . . . teachers schools associations

**Hollywood, Cal.**

Adolph Bolm, dancer and choreographer with a memorable past in the Imperial Russian and Diaghilev companies, with Ballet Theatre and other western companies, will teach at the Highland Playhouse in Hollywood beginning this month.

**Miami, Fla.**

Thomas Armour is choreographer for the two month season of operetta currently produced by Lawrence Schwab in Miami.

**Houston, Texas**

Houston will be the home of the newest civic ballet in America if the best laid plans of Vivian Altfeld, Julie Rozen and Marian Miller hatch as planned. The Houston Ballet Company will be an unusual one if the hopes of its founders are realized in at least one point: it is hoped that all participating dancers, choreographers and musicians will be paid for their services.

The Houston group, according to plans, will be a repertory organization with a program of three ballets to be presented at intervals during the season. In addition the group hopes to sponsor a choreographers' workshop, for the development of local talent.

Auditions have been held for the group and the company is on its way.

**Virginia Beach, Va.**

Ballet is a new factor in the life of this Virginia town, but that it has warmed to it is attested by Roberta Stephens, who is the director of the Academy of Dance and Associated Arts in Virginia Beach. A recent studio recital, composed of film showings, lectures and demonstrations, given by Mrs. J. La Gigla, Brenda Halcombe, Lillian Booker and Rusty Gimlin, afforded the student audience immense pleasure. They are now interested in further events of this kind, which combine to make ballet so importantly a vital part of every community life.

**Chicago, Ill.**

Marilyn Begole, daughter of teacher Grace Begole of Ypsilanti, Michigan, demonstrated modern dance at the recent National Educational Theatre Conference in Chicago. She was chosen to represent the dance division of the University of Michigan.

**Allentown, Pa.**

Frances and Bill Gudie of this town have attempted a stupendous job in presenting a full-length version of the Sleeping Beauty ballet with pupils of their school. The project is the result of years of planning and months of rehearsal and attendant musical and costuming chores. The entire school, as well as a contingent of local Allentown balletomanes accompanied the Gudies in two chartered busses to New York when Sadler's Wells played there, an event which has left a marked effect on all of them, according to Frances Gudie, and one which has proven inspirational in the performance of their own Sleeping Beauty.

**Alexandria, Va.**

Barbara Cole, formerly of Ballet Theatre, is now teaching in Alexandria in a branch school of the Washington School of Ballet, which is under the joint direction of Lisa Gardiner and Mary Day.

On January 2nd, a company of 100 dancers from the Washington school appeared with the National Symphony Orchestra in a performance of Hansel and Gretel (a ballet, not the opera) at Constitution Hall, Washington, D. C.

**Pittsfield, Mass.**

The smiling lady of the photograph on this page, Miss Eleanor Dennis, came to her post as ballet teacher in the Pittsfield community at the recommendation, no less, of Antony Tudor. Miss Dennis, a dancer and teacher for many years, broke a five year retirement by studying with Tudor last summer at Jacobs Pillow, and when principal members of the Pittsfield community, searching for a teacher, came to Tudor, he recommended Eleanor Dennis. Another Pittsfield story, having to do with the photo on this page, appears in THE YOUNG DANCER section of this issue.

**Yonkers, N. Y.**

Beth and Emmett Firestone, for many years before they settled in Yonkers, were well-known professional dancers. They have been teaching here for the past fourteen years and their achievements in this town are greatly to their credit. Their pupils have recently appeared in a gala benefit given for the Neustadter Home (a hospital) in December. A picture of one of their youngsters appears this month in THE YOUNG DANCER section.

**New London, Conn.**

New London as a dance center is certainly holding up its proud head. Not only is it the center of the annual dance festivals held at Connecticut College in that town, but for several months has been the headquarters of the famous Maxmilian Froman, once leading dancer with the Diaghilev company, and a graduate of the Imperial School (Moscow branch). Mr. Froman came to this country three months ago, and settled in New London; he is now teaching ballet in the Latham School of Dance. Virginia Latham, founder of the school, which has had a twenty year background, was the first to operate a dance school in this town.

★

The **Dance Educators of America** have announced that the 1950 Convention of their association will take place at the Hotel Statler in New York City, the week of July 23rd.

The **Dance Masters of America** have not yet announced the scene of their 1950 convention, but the probability is strongly for New York City.

**Pittsfield, Mass., is the scene of this donation of an autographed photograph of Anna Pavlova, given to local teacher Eleanor Dennis by Pittsfield librarian, Mr. Robert G. Newman. Miss Dennis is head of the ballet department of the Pittsfield Community Music School. The presentation was made appropriately on the 19th anniversary of the passing of Pavlova, in whose memory the school gave an evening of dances.**

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- Sleeping Beauty Valse
- The Jockey
- The Moon Fairy
- The Way of Old Pekin
- The White Peacock
- Titania
- Tyrolian Folk Dance
- Valse Bluette
- Valse Polonaise
- Young and Old
- Pas de Trois
- Obertass—Polish Country Dance
- Pas de Deux
- Petite Polka
- Pierrette—Classical Toe
- Pierrot
- Poet's Love
- Polish Bride
- Polish Mazurka
- Polka Caprice
- Polka Musette
- Pomponette—a character dance
- Puppets
- Rendezvous—a character solo
- Serenade d'Amour
- Dance Tyrolese
- Echo of the Ballet
- Esmeralda Galop
- Fascination Valse
- Gavotte "Lady Betty"
- German Peasant Dance
- Gopak
- Grand Valse Brillante
- Hungarian Folk Dance
- The Hussar
- Kaleenka
- La Danseuse
- Na Beregn Polka
- Naughty Girl Polka
- Russian Couple Dance
- Caucasian Veil Dance
- The Hungarian Don Juan
- A Russian Maid
- Moment Lyrique
- Air a Danser
- A la Valse
- Badinerie
- Belinda Polka
- Bon Vivant
- Bow and Arrow
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One of the more exhilarating sessions to be seen recently at the monthly meetings of the **New York Society of Teachers of Dancing** took place at the Hotel Astor on January 8, when **Albert** and **Josephine Butler**, Ballroom Editors of DANCE Magazine, appeared before the society in a demonstration of the new ballroom version of the Colombian Bambuco, recently revived by that great ballroom team, the de Marcos. The Bambuco has had inordinate publicity from New York metropolitan newspapers, many national magazines and the reader will find in the January issue of DANCE Magazine, a double spread on the Ballroom Bambuco, a little more specific in detail than that carried by the general publication.

Members were delighted, not only with the dance, but with the personal appearance of popular maestro, **Emil Coleman**, who showed up to accompany the Butlers on the piano.

Other component parts of the day's program were on a parallel scale of interest, notably an appearance by Miss Loretta Ryan, assistant director of Health Education in the New York City public school system, a group from the Jamaica H. S. under the direction of Christine Dobbins, and demonstrations by Mr. A. J. Weber and Mr. James Whitton.

★

The **Texas Association of Teachers of Dancing**, affiliated club no. 11 of the D. M. A., held its annual Christmas convention at the Baker Hotel in Dallas, Tex., on December 27-29, 1949. The faculty was composed of **Nico Charisse**, ballet, **Louis DaPron** tap, **Emmamae Horn**, children's ballet, **Frank Dolinar**, acrobatics, Fred Astaire (local) studio, ballroom, **Louise Finley**, junior ballroom. Recital numbers were presented by **David Preston**, **Melba Stewart**, **Margaret Lorenz**, **Marcella Patterson** and **Honore Thompson**.

The group elected new officers, as follows: **Camille Long**, **president**, **Lillian Cain**, 1st v. president, **Hazel Robinson**, 2nd v. president, **Jack Storey**, corresponding secretary, **Denard Haden**, sec-treasurer and **Margaret Lorenz**, director.

★

The **South Texas chapter of the D. M. A.**, affiliated club no. 3, was entertained in the studio of **LaDelle Ogburn** and **Laura Dorman** on January 8th. The program was arranged by **Edwina Robinson Day** of Texas City and **Leona Mellon** of Galveston, and consisted of a clever cane-tap routine, taught by **Mary Jo Weikerth**, and some beautifully styled ballroom combinations, taught by **Charlene French** and **Mr. Broadway**, all of Houston, Texas.

The business meeting was conducted by the president, Mrs. **Mary Alice Callahan**, of Orange, Texas, and by the sec.-treas., **LaDelle Ogburn**, of Houston.

★

The **Ohio club of the D. M. A.** held a one-day convention on January 22 in Columbus, Ohio, with a faculty composed of **Charles Dickson**, **Muriel Kelleher**, **Lera Rae**, **Alene Mulnick**, **Jimmy Rawlins**, and **Lowell Stone**.

★

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*young dancer News (continued)*

and **Janet Gouin** . . . The 19th annual Christmas party of the **Vida Blunden** school of dance was held December 16th at the Parish House of Christ Church in **Bloomfield, N. J.** Thirty-five pupils appeared in a recital, which fell into such divisions as New Year Heralders, Flowers, Tapperettes, Hawaiian Dolls, etc. Prizes were given at this party to students for perfect attendance during the 1948-49 term . . . **Barbara Senello,** 11, and **Johnny Gorrin,** 12, pupils of **Kaye Gorham** of **Flushing, N. Y.,** were selected to appear on WJZ-TV in an acrobatic specialty routine. TV producers looking for young talent got quite a haul for their show in this school, drafting other youngsters as well . . . On January 4th, **Pittsfield, Mass.,** did honour to ballet teacher **Eleanor Dennis,** when a party and recital were given there for her, at which pupils **Gia Caird, Darklis Marsh, Astrid Hagenguth, Daryl Lincoln, Madeleine Cantarella, Sandra Donna** and **Molly Molloy** performed. The latter danced a gavotte, the others a waltz. The demonstration was held at the Pittsfield, Mass., Community Music School. Miss Dennis came to Pittsfield last fall, after several years study with Egorova in Paris, Albertina Rasch and Adolph Bolm in the United States, and she has been very successful pioneering classic ballet in this town. She was presented with an autographed photograph of Anna Pavlova, a theatre program of one of Pavlova's first performances in America, an autographed photo of Margot Fonteyn and the autographed ballet slippers of Tatiana Riabouchinska . . . On December 1st, **Joseph Avenzo, Richard Nuceri, Merva Kenny** and the **Mabel Horsey Rhythm Group,** pupils of the Mabel Horsey School and **Gill Brothers** Acrobatics and Rhythm Group, danced at a benefit for the Special Social Service Association at the Manhattan Center in New York City . . . For all we know, Robert Helpmann, leading dancer of the Sadler's Wells Ballet, may be instrumental in affecting the lives and careers of at least two teen-agers who live up in Toronto. Mr. Helpmann taught a single class in the Toronto Ballet School, when the company played that city. This is the only class he taught anywhere in America during the Sadler's Wells recent tour. Mr. Helpmann singled out young dancers **Audrey Powell** and **Olivia Wyatt** for grace and skill from among all the talented pupils at the Toronto School. Can you blame them now for treading the clouds?

## via the grapevine

*continued from page 7*

major achievements of American contemporary dance. A. D. F. is more or less quiescent at the moment.

The farm donated by Mr. St. Denis is located in New Jersey and Miss St. Denis proposes the erection on it of a combined film studio, to be used in the project, and an Eastern replica of her Temple of the Divine Dance, founded in Hollywood. **All** that is required to start building operations is the preliminary digging of a well. **The plan is simplicity itself:** a site close to metropolitan New York, near enough to transport equipment and artists, and a site where the literal Mother of American Dance can dwell close to the metropolis of dance. American Dance Films is all set.

★

There can be few in the general vortex of dance interests to whom the name of **Walter Terry** is unknown. Mr. Terry is, and for twelve years, except for a four-year interval spent in the armed services, has been dance critic of the New York Herald Tribune, a post he has filled to the enlightenment and the delightenment of hundreds of thousands of readers.

But it is Walter Terry as lecturer, and not as dance critic that we wish to sing here. Mr. Terry has been appearing as a lecturer on dance for two seasons at the little theatre of the 92nd Street YM-YWHA under sponsorship of Mr. William Kolodney, educational director of the "Y". Mr. Terry here reaches an audience necessarily smaller than that reached by his paper, but for all we can guess from watching him in personal action, his impact may be even greater.

This season Mr. Terry is offering a series called **"Dance Immortals"**, concerned with people in dance history; the lecture is amplified by demonstration. The January lecture, which dealt with Noverre, Vestris and Taglioni, was ably demonstrated by **Janet Reed** and **Todd Bollender.**

But it was the lecturer and not the demonstrants who created and solidified the atmosphere for the fortunate spectator. Just what is this atmosphere created by Walter Terry as lecturer? It is one in which the administration of facts about dance to an audience consisting of varied levels of appreciation and awareness is made painless by his complete lack of pretentiousness, by the candour, almost humility, by the self-delight with which the subject is projected, as though the lecturer's visible spirit were saying, "Look what I just found out! I must tell **you** about it, too!" The lecture becomes an offering rather than an administration of learning. The lecture as it affects at least that "Y" audience seen by this writer visibly lights up the familiar glassy eyes brought to lectures by average lecture audiences and relaxes the well-known grim line of the jaw — and causes the spine to relax to the extent of a nice comfortable half-inch slump.

Mr. Terry's February lecture on this series will deal with **Marius Petipa** and

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*See page 53 for further information*

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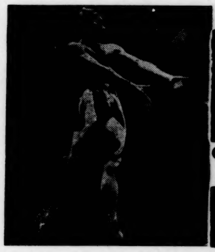

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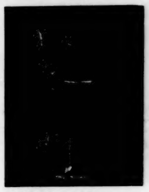

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★

**Moira Shearer** will wed this month — in the private chapel at Hampton Court Palace. Her fiance is a lecturer in English literature, Ludovic Henry Coverley-Kennedy . . . **Alicia Markova** arrived in New York on the Queen Mary January 25th, back from a tour of England and South Africa . . . A son was born to **Albia Kavan** and **Rex Cooper** on December 29. His name is William John Terry Cooper. The christening of the infant takes place on February 2nd at the Little Church Around the Corner, with Walter Terry as Godfather and Lucia Chase as Godmother.
. . . **Rina Nikova,** who heads a group known as the **Jerusalem Ballet,** arrived in New York early in January and spent some weeks there prior to taking off to California, where she proposes to lecture and appear in concert . . . The New York Times (the television review column thereof) generously remarked of the dance sequence from the recent TV presentation of the Kurt Weill opera, DOWN IN THE VALLEY, that it was the best thing in the production, but ignored the choreographer. Credit should go to **Lillian Moore,** who is arranging a series of dances for TV opera for WNBT-TV. Others in the series will include DIE FLEDERMAUS and TALES OF HOFFMAN. Miss Moore will be seen in a solo recital of her dance sketches at the Sanzoray Club in New York on February 2 . . . Chicago dancer **Terese Rudolph** has just been appointed Entertainment Director of the Garmisch Recreation Area by the U. S. Army of the Occupation. Garmisch, Germany is the vacation center for all American occupation troops. In addition to supervising **twelve** night clubs and an ice show, Miss Rudolph has found time to stage a revue called HOLIDAY CRUISE. Leading dancers in it are **Werner Stammer,** who was formerly a soloist in the Ballet Jooss, and his wife, **Anneliese** . . . Germany itself, in spite of travail and hardship, continues to seethe with dance activity. In Essen, the "Folkwang" School of **Kurt Jooss** is in full swing with classes at all hours and rehearsals in progress for coming tours, which will undoubtedly take them to the United States . . . In Austria, a dance competition, modeled somewhat upon the 1947 Copenhagen competition, will take place in March and April in Vienna. Open to Austrian dancers and choreographers only, or such dancers as have lived in Austria for the past three years, it asks for choreographic compositions, the winners to receive cash prizes and to tour Austria with the first three prize-winning compositions. **Kreutzberg** will appear as a judge. Quite a few lectures on dance are scheduled during those weeks, as well as non-competitive entries, among them an appearance by Kreutzberg himself, who will present five of his own new dances. **Lorraine DeLara,**

an American dancer living in Austria, has been invited by the committee for the competition to participate in the non-competitive events. Miss DeLara is scheduled to go on an extended tour of Europe with **Alexander von Swaine** which begins February 21 in Stockholm and ends in Paris at the Theatre Sarah Bernhardt on March 24 . . . Quite recently **Kreutzberg** paid his Berlin mask-maker, Peter Ludwig, a long visit. The masks he ordered are intended especially for a tour of the United States to take place early in 1950.

★

**Pearl Primus** has returned to America after an absence of one year deep in Africa, where she has lived and studied native dances and folklore. Although temporarily felled by a tropical virus, Miss Primus is convalescing easily and will soon be professionally active again in these purlieus. She plans a book based on her studies in Africa, and later in 1950 will form a company to tour America and Europe . . . **Tschaikowsky** is in for another basting, this time by virtue of a re-write of the 1947 musical known as MUSIC IN MY HEART, now re-titled **LADY FROM PARIS.** LADY goes into production early in February with choreographer **James Starbuck**, ballerina **Patricia Bowman** and in a solo part, **Marya Saunders.** These parallel parts in the 1947 Tschaikowsky musical were held down by **Ruth Page, Olga Suarez** and **Dorothy Etheridge,** respectively. The Page ballets in that show were universally acknowledged to be the show's sole reason for existence; the book was weak to the point of delapidation. LADY FROM PARIS represents a major operation on the script. Irene Bodoni is one of the principals. . . . **Valerie Bettis** has taken leave from her weekly TV job to go into rehearsal for ITS GREAT TO BE ALIVE, a Vinton Freedley musical, with choreography by **Tamiris.** Miss Bettis' Sunday night TV ballets on the Paul Whiteman show were voted by the New York Times as the best choreography of the year 1949 to be seen on TV . . . ALIVE AND KICKING, a Katzell-Golden produced musical, opened January 17th at the Winter Garden and proved to be of little interest save for the presence of **Jack Cole** and his dancers; but in this respect at least its interest amounted to the galvanic. Cole has been absent from the stage so long that one began to wonder whether or not the star had not already begun to wane. The instant sight of Cole in ALIVE AND KICKING now makes such a thought absurd. The magic is still there. He appears in this revue with a new and remarkable partner, **Gwenneth Verdon,** a gifted dancer in a style nicely complimentary to that of his own.

★

**Leon Fokine,** recently re-married and back in New York after a year in Cuba, will teach at the **School of Russian Ballet,** of which **Olga Tarassova** is director . . . **Nora White,** recently married and back in New York after a season in Europe with Ballets de Paris, is now teaching for the **Ballet Academy** in Forest Hills, N. Y. . . . **Asadata Dafora,** authority on authentic

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★

**Vitale Fokine** fell three stories from a balcony of his Yonkers, N. Y. home, while engaged in attempted repairs on the structure. He lives there with his mother, Mme. Vera Fokine, widow of the late Michael Fokine. Vitale was removed to Yonkers General Hospital, where he remains on the critical list. Friends and well-wishers send him their heartfelt wishes for recovery.

★

The fame of ballet shoe cobbler, CAPEZIO, is not unknown to the nation's libraries. The Seattle Public Library has added Capezio catalogues to its shelves. Recently the Allentown, Pa. library had a display in which was included two pairs of Capezio toe shoes . . . Manny La Mendola, son of the New York **La Mendola,** whose shoes have made several generations of dancers happy, left January 15th for Los Angeles, where he will open a branch store of the La Mendola shoe. . . . **Associated Fabrics Company,** a leader in the field of theatrical costume fabrics for 25 years, has opened a new showroom on East 39th Street, just off Fifth Avenue in New York City. Associated was the first in the field to introduce sparkle fabrics for dance costumes . . . Mack Albert Sothen, 79 years of age, Chicago manufacturer of "MACK'S" taps since 1901, has finally retired from business after more than 60 years of service. "Mack" retired reluctantly; doctor's orders. He estimates that during his time he has made more than five million taps . . . Ellen Marlos of Kew Gardens, N. Y. has put out four new dance records. One is called THE SUN AND THE CHILDREN, a simple story with music for the four-to-seven year old. On one side, the narrator speaks; on the other, the music alone is heard, so that the dance can be done with or without narration. Other records contain barre exercises, in slow and fast tempo. All are simple, clear and easy to use . . . Those who have used **Edna Lucille Baum's** First Book of Bar Work, will appreciate her new one, recently published, called SECOND BOOK OF BAR WORK. It is concise and clearly written, a manual of inestimable use to the dancing teacher . . . A unique book on Jewish folk dances of Eastern Europe, called JEWISH FOLK DANCES, which includes **many tunes,** illustrations, and much folklore, has been written by **Ruth Zahava** and published by Jewish centers of Los Angeles. For those interested in this specialized field, the book will prove a source of special delight. It is more than a book with dance directions. It is imbued with mood, tradition and a conscientiously-presented cultural outlook on the vigorous Eastern-European Jewish past . . . **Rod La Farge,** a popular caller and square dance teacher in New Jersey, and the originator of many variations of squares and rounds is the author of a little handbook called GARDEN STATE SQUARE DANCES. The book carries many line drawings, calls, tunes and dance directions.

★

**COMING EVENTS**

The American Museum of Natural History offers a renewed **"Around the World with Song and Dance"** series for the period February-May, 1950, which makes it a dance center of exceptional interest. The series is under the direction of Hazel Lockwood Muller. It lines up as follows:

Feb. 9 — **Uday Shan Kar** and company
Feb. 23 — **Mara** (in Cambodian dances)
Mar. 9 — **Delakova-Berk** and Company
Mar. 23 — **Kolya and Vinya** (Russian)
Apr. 20 — **Lakshimi** and **Wasantha Singh**
May 4 — **Pearl Primus** (in African ceremonial and social dances)
May 18 — **La Meri** and **Myra Kinch** in modern works based on traditional ethnic forms.

★

**Arthur Mahoney** and **Thalia Mara** will present a series of six demonstrations on the relation of music to dance at their **School of Ballet Repertory** in New York. These will cover a four-century period, beginning with the 16th, and culminating with the 20th. A number of noted instrumentalists and singers are slated to appear, in addition to dancers Mahoney and Mara and members of the **Ballet Repertory Company.** The dates are **February 3** and **17; March 3, 17** and **31;** and **April 7.** Tickets for these recitals are obtainable at the School of Ballet Repertory.

The February appearances will consist (on the 3rd) of English 16th-17th century pieces; the second (on the 17th) of French 17th-18 century pieces.

★

The title **DANCE THEATRE** pops up frequently these times in various places as the title of non-balletic dance groups with fresh, original works to offer. One of the newest is Boston's own Dance Theatre, inaugurated in January, 1950 under the direction of **Jan Veen.** This began a promising life with a series which has so far presented **Myra Kinch, Emily Frankel** and **Mark Ryder.**

In Los Angeles, what is probably the only existing **Dance Theatre** with a stationery base, exists under the direction of **Lester Horton,** and last month began its third successive season with a series called CHOREO-1950. This company is headed by **Bella Lewitzky** and has a number of important dancers, including the exceptionally gifted 13-year old **Sondra Orans.** It is of interest to note that contemporary choreographers are sometimes attracted by the same subject, and this time we find Miss **Lewitzky** and **Jose Limon,** 3000 miles apart, creating works on the same theme: **Malintzin,** the Aztec woman who sold out to the Spanish conquerors, but lived to repent. Limon's opus bears the title LA MALINCHE; Lewitzky's: MALINTZIN.

There is also a Chicago group known as Dance Theatre, and not least, of course, is the recently hatched **New York City DANCE THEATRE,** which differs from the others in scale, being composed of a large segment of contemporary solo dancers and companies of stature, resident in the New York area.

★

**Atty van den Berg** was the choreographer for the dance sequences in the Langston Hughes opera, THE BARRIER, which was presented by Columbia University Theatre Associates January 18-28. Principal dancers included **Tony Charmoli** and **Jean Harris** . . . A Jerome Moross-John La Touche **"Ballet Ballad"** which did not make the Broadway presentation of 1948 will be presented by **Choreographers Workshop** at the Hunter Playhouse on **February 17th.** This one is called **RED RIDING HOOD REVISITED.** Two other works on the program consist of THE ONLY JEALOUSY OF EMER (chor. by B. Bird) and LETS BUILD A CITY (chor. by Pat Newman) . . . A picked ensemble from the **Swoboda School of Ballet** appeared January 8th at the Hunter Playhouse in a joint concert with the Hunter College Symphony Orchestra. The **Anatole Vilzak** and **Maria Yurieva** dances were warmly received by a large audience . . . **Ruth Walton's** METRONOME had its first public appearance on January 18 at the theatre of the Master Institute in New York City. It is booked, together with its entire cast, for coming TV shows . . . **THEATRE DANCE, INC.** is planning a series of concerts in which more performances will be given as proving ground for new choreographic works. These concerts will be presented at the **Studio Theatre** March 12 and 19. Theatre Dance holds frequent auditions for choreographers with compositions to show. Segments of works are also examined. Those seeking an audition should contact director **William Weaver, 1329 Avenue of the Americas. Tony Charmoli** has resigned as a director of T.D. Inc. for lack of time to serve. Three new directors have come in: **Myra Kinch, William Weaver, Allen Waine.**

**Frank Westbrook,** also a director of Theatre Dance, recently produced the dances for Princeton University's Triangle Club production, COME ACROSS.

★

**LONDON**

Covent Garden gave a welcome home party for Sadler's Wells Ballet in the handsome Crush Bar of the Opera House, gay with Christmas decorations. **Sir Stafford Cripps** (British Chancellor of the Exchequer) congratulated the dancers on their successes and on their dollar earnings. The Crush Bar was crushed full of celebrities: dancers, critics, reporters and friends all wanting to hear "all about it." Flashlights exploded everywhere as press photographers captured shots of Sir Stafford Cripps and **Moira Shearer** which made front pages of the next morning's papers. Flashlight and chatter in London are much the same as flashlights and chatter in New York: but the dancers knew they were home. The refreshment that everyone was sipping was a **nice cup of tea.**

**Fonteyn** and **Helpmann** returned later, in time for a reception given by the Royal Academy of Dancing at the Savoy. **Cyril**

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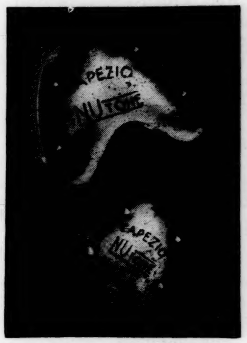

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**Beaumont** took the opportunity to present Fonteyn, for herself and on behalf of the company, with a bronze medal stamped with the head of the 19th century ballerina, **Fanny Elssler,** who toured America in 1842.

**Helpmann** made headlines in another fashion: his American-style tie and crew-cut hair caused a sensation among his English fans.

Sadler's Wells opening night CINDERELLA at Covent Garden on December 26 was something of an anti-climax. Despite the unprecedented rush for seats, the audience was lukewarm by any standards and compared with New York audiences, icy. At the end of the evening there were some 16 curtain calls, a speech by Fonteyn and many flowers and an ovation for **Ninette de Valois,** who turned it away with the brief statement: "It makes more than one to make a ballet company." The company were overwhelmed with cables of good wishes from almost every city in which they have ever danced; longest cable of them all came from **Sol Hurok.**

A gala performance of THE SLEEPING BEAUTY (with Fonteyn and Helpmann) was given on January 26 for overseas buyers attending opening collections of 1950 fashions. Hosts for the evening were designers and leading textile manufacturers.

The **English Folk Dance Society's** Festival at London's Albert Hall on January 6 and 7 was a great popular success. Thirty-nine districts of Great Britain each sent groups of eight dancers to demonstrate local dances. The traditional costumes made a wonderful tapestry of colour, particularly in such dances as the Wearing O' the Green. Fine dancing came from Scotland and Ireland and a visiting team from Denmark was warmly applauded.

Keeping a promise made to the late Italia Conti, by whom he was partially trained when he was a child, **Anton Dolin** played St. George in the ultra-patriotic children's Christmas play, "Where The Rainbow Ends". In shining armour, he had great fun with the heroic exploits, particularly in the duel with the dragon.

The director of the Cairo Royal Opera House, Soliman Bey Neguib, is reported to be "counting on a visit from the Sadler's Wells ballet in 1951". **Who isn't?**

An organization calling itself The New York Institute of Dressmaking (unknown to the American Embassy in London) embarrassed Moira Shearer by voting her London's smartest dressed woman. A more genuine compliment came from an old man of 80 who wrote to a newspaper to record that his happiest memory of 1949 was hearing "Moira Shearer's voice come over the wireless."

**M. C.**

★

### PARIS

The long musician's strike at the Paris Opera has deprived the public for over a month of opera in the two houses of the Opera and the Opera-Comique. The Opera ballet, however, has spent much of that time down at Monte Carlo where they gave a series of performances, the troupe headed by **Lycette Darsonval** and **Kalioujny.**

The **Sakharoffs** gave their Paris **rentrée** at the Theatre Champs Elysees where they made their Paris debut twenty-one years ago, when they earned their right to the title, "poets of the dance." On their two recent performances here, after an absence of ten years, they seemed in many ways more ethereal than ever. They have now left for a tour which will take them to Belgium, Switzerland, Italy, Holland, Sweden and Norway, then to Egypt.

A new film called BALLERINA is under production in Paris, under the direction of Ludwig Berger, who made ELEPHANT BOY, PYGMALION and others, and who was also important in the making of RED SHOES. The star is a Berger find, one **Violette Verdy,** daughter of a ballet dancer. **Roland Petit** took her to London with his Ballets des Champs Elysees in 1946, having taken an interest in her since she was thirteen. **Nicolas Orloff** will share leading dance role with her. Violette is from Brittany; she speaks English sufficiently well to do the speaking parts in both the English and French versions of the film. **Yvonne Georgi** will do the choreography; score is based on Mozart and Ravel. A fanciful Spain provides the background.

**G. A.**

★

### LISBON

They are now admitting boys to the dance classes at the Lisbon Conservatoire! It is a small revolution, and it has taken half a century to accomplish. According to a hundred-year-old law, dance classes were reserved to girls and only now, after 50 years of protest and discussion, the Minister of Education has repealed the regulation barring men. Another novelty is the institution of gymnastic classes for both girls and boys.

**Anna Maria Mascolo, Fernando Lima** and **Agueda Sena,** after three months training in Lisbon under **Paul Szilard,** have gone to Paris to study under Preobrajenska and Wood. While there, they could not accept an offer to appear with the Opera in Nice because of their contractual obligation to **Margarida de Abreu** and Circulo de Iniciacao Coreografica. They are now back in Lisbon and teach dancers in the C. I. C.

**L. G.**

★

### CHICAGO

The eighteen performance engagement of **Ballet Theatre** was the important dance event of the month. The expected comparisons with Sadler's Wells were made, with Ballet Theatre coming out "different and more versatile."

New Year's Eve for the company meant a party given by **Nora Kaye** and **Isaac Stern** with everyone requested to wear a "crazy hat". And they did, some dancers taking two days to create their masterpieces. Hostess Kaye greeted her guests all lit up with a head-piece of some 20 lighted candles. **Lucia Chase** had a ballerina on point buzzing in her bonnet and **Diana Adams** had a platform with a scene de ballet demurely perched on her head. **Nana Gollner's** stop-light tower twinkled from a heap of tulle and **Paul Petroff** wore a contraption made of a dinner napkin and warmplate cover. **Peter Gladke** in a full masked creation with a twisted mouth symbolized Beauty and the Beast. Tights twisted into turbans, pink slippers dangled coyly and Christmas wrappings figured prominently in all sorts of strange things on balletic heads — and only heads accustomed to ballet designs could keep them on. **Ruth Ann Koesun** in a Mae West plumed affair was a beautiful picture, but prize winners were **Lillian Lanese** in a tutu poised like a picture hat and **Paul Godkin** who wore a nest of straw colored net in which a goose was laying golden eggs. Judges were **Balanchine, Youskevitch, Maurice Seymour** and **Isaac Stern** — and those who didn't win smell a small Russian plot.

While the company was in Chicago, **John Taras** arrived to set his ballet, DESIGN FOR STRINGS, originally created for Metropolitan Ballet in England. **Diana Adams** and **Erik Bruhn** are dancing the leads.

**Alma Hawkins** led the folk dances at the very interesting folk and social dance meet held by the Chicago Dance Council in January.

**Mariemma** and her group appeared here on January 2. **Uday Shan Kar** will appear here February 19-20; **Talley Beatty** and his group open on February 26 in their Tropicana Revue.

**Beldon Wood Starr** and his Chicago Dance Theatre group appeared on January 29 in a "Rhythm Thru the Ages" program.

**A. B.**

★

## MEXICO CITY

In mid-December we had a 4-day season of modern ballet, presented by the Fine Arts Institute's Academy of Dance, the nearest thing Mexico has to a real national ballet. This is the Academy's first season in a year, and the group, as a whole, has improved noticeably in that time.

**Ana Merida,** director and prima ballerina, has grown in scope and assurance, in both her dancing and her choreography of the new ballets presented, especially the charming and imaginative LA LUNA Y EL VENADO.

This season also showed some promising new talent in choreography. All dancers at the Academy have a chance to try a hand at choreography, but naturally not all get their work presented. Most of the new talent that got a showing this season is no better than average, but one real choreographer emerged. **Guillermo Keys** did the choreography for two of the new ballets, DON JUAN and FECUNDIDAD. Both pieces, especially the latter, had grace, beauty and originality. It looks as if Keys may be going places. He is one of the four young male dancers (the others being **Ricardo Luna, Guillermo Arriaga** and **Francisco Araiza)** who are the competent standbys of all the local groups, and his own dancing has improved so that he can be rated among Mexico's best dancers.

**Waldeen,** after a year of intensive work with the Ballet Nacional, is taking a much needed rest and may return to the United States, a definite loss to the modern dance in Mexico, if she goes.

★

The **BALLET ALICIA ALONSO** returned to Mexico City at Christmas, after a year's highly successful tour of Central and South America. The Alonsos and most of the troupe are now resting in Cuba, and two of her Mexican dancers, **Felipe Segura** and **Salvador Juarez** are spending their holidays with their families in Mexico City.

The BALLET ALICIA ALONSO will be in Mexico City in February and will appear in a 3 or 4 week season at the Bellas Artes, then another month divided between Guadalajara and Monterrey. In April they return to Argentina, the scene of their great triumph in Latin America. There the company is scheduled to appear in a motion picture.

**P. F. R.**

★

## SAN FRANCISCO

The Little Dance Theatre, under the direction of **Alice Zwillinger,** presented THE NUTCRACKER in Alameda during the recent Christmas holiday and gladdened the hearts of young and old.

**Madelynne Greene's** weekly TV FOLK-FEST is acclaimed a great success. Miss Greene projects her charm over the air, giving basic combinations of popular folk dances, with the result that many groups get together in nearby towns and go into action with her lesson and workshop demonstration.

At Forbidden City (a cabaret), Charlie Low presented a gala revue called SALUTE TO COLE PORTER with Dottie Sun as one of the top Chinese dancing beauties.

The Children's Theatre Association here sponsored the San Francisco Ballet company's grand performance of DOCTOR PANTALONE and THE NUTCRACKER at the Opera House. The large house was a sell out. Russell Hartley's costumes for NUTCRACKER delighted everyone. Lighting effects were exquisite. Outstanding performers were **Jocelyn Vollmar** as the Sugar Plum Fairy, **Jimmy Hicks** as the Snow Prince, and **Celina Cummings** as the Snow Queen.

Toni Martin came up from Hollywood to appear at the Bal Tabarin and requested that a dance team by the name of **Giselle** and **Francois Szony** also appear with him. Their act, billed as "Dancing in the Wind" is no overstatement. I think this young brother and sister team will out-Astaire Adele and Fred Astaire and other famous brother-sister teams before very long. They are from Budapest, and were brought to this country by Merriel Abbott from a record run in Paris.

**B. de B.**

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2. TAP-OLOGY. (School room scene with dialogue in rhyme for teacher and six pupils. Dance.)
3. TAPPING BY MAIL. (Boy and Girl pantomime and eccentric dance.)
4. DICTATION. (Office scene using Boss and three Stenographers with typewriters.)
5. HIGH HATS IN HARLEM. (Novelty strut tap. Special music 50c extra.)
6. HITTIN' THE HIGHWAY. (Pantomime tap story of boy and girl trying to thumb a ride. Special music 50c extra.)
8. TIN PAN ALLEY. (Music Shop Patter Tap.)
9. DOCTOR SWING. (Hot Tap Patter) group.
10. NUMBER PLEASE. (Telephone tap story. Boy and girl.)
11. CLIMBIN' HIGH. (Novelty tap dance. Ladders group. Special music 50c extra.)
12. WHISK BROOM TAP. (Two or group. Brooms covered with emory cloth.)
13. CHINATOWN TAPICS. (Chinese Laundry. Two novelties.)
14. BALLIN' THE DRUM. (Military novelty. Bouncing ball on drum. Special music 50c extra.)
15. DOT AND DASH. (Boy and girl novelty pantomime in a telegraph office.)
16. SKIPPING THE BEAT. (Boy and girl. Special song 50c extra.)
17. PULLIN' THE SKIFF. Solo or group hot-cha. Song 50c extra.)
18. TAPPING THE KEG. (Show stopping novelty.)
19. TAPPIN' THE TOM-TOM. (Musical Comedy group number.)
20. TAP DANCE SITTING DOWN. (Line-up of girls big tap ensemble number.)
21. WASHBOARD RHYTHM. (Solo or group using thimbles for strumming.)
22. THE SCRATCH. (Eccentric solo or group.)
23. SHAKIN' THE SHAKER. (Intermediate — cocktail shakers-off beat rhythm.)
24. TECHNIQUE vs. SWING. (Court Room Scene — good opening — cast of eleven.)
25. BUCK-AROO. (Intermediate group of four-lariats.)
26. SIGNALS (Intermediate — Navy flag Wig-Wag.)
27. SEMAPHORE TAP. (Intermediate — military tap swish of flags on stop time music.)
28. BROOM DANCE. (Intermediate — using small push brooms, stiff bristles — group.)
29. SOFT SHOE CANE. (Solo or group. Lots of style top hat and tails.)
30. TAPS IN PAWN. (Opening Number — Pawn Shop Scene, characters pawn talents but are redeemed by Broadway Manager.)
31. TREADIN'. (Intermediate Stair Dance.)
32. CRICKET STRUT. (Children or adult beginners.)
33. POP GUN PARADE. (Children, easy.)
34. MILITARY DRUM. (Group-drums attached to backs.)
89. BANJO TAP (Novelty Tap Dance)
90. ANVIL CHORUS TAP (Group, with prop anvils.)
91. BARBER SHOP SWING (Group, wearing beards.)
92. DOING THE JAY WALK (Musical Comedy Tap.)
93. TRUCKIN'. (A Tap Dance Version.)
94. PIANO TAP. (Group, carrying toy pianos.)
95. MAMMIES ON PARADE. (Group, southern mammies and Topsy.)
96. HOT FEET. (Group, bootblack and customers.)
97. SWISHIN'. (Solo or group strut.)
98. OZARK ANTICS. (A Hillbilly Novelty.)
99. HOT TAMALES. (Solo, duet or group.)
100. THE CONTINENTAL. (Duet or group.)
101. THE BIG BAD WOLF AND THE THREE LITTLE PIGS. (Quartet.)
102. SHAKIN' THE RHUMBA. (Solo or group, with rhumba shakers.)
103. TAMBOURINE RHYTHM. (Solo or group, with tambourines.)
104. TAP-IOCA. (Duet or couples.)
105. I SEE BY THE PAPERS. (Rubber-legs rhythm, duet.)
106. JUNGLE RHYTHM. (Two groups of girls.)
107. MEXICONGA. (Musical Comedy Tap Version.)
108. TAMBOURINE TAP. (Solo or group.)
109. MUSICAL COMEDY TAP ROUTINE. (Solo or group.)

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## ADVANCED TAP ROUTINES

35. TAP TEASERS. (Rhythm and Riff.)
36. RHYTHM-TIME. (Rhythm One O' the best.)
37. ASSORTED ROLLS. (Various Rolls.)
38. THE ROGASTAIRE. (Boy and Girl.)
39. RHYTHMETTE. (Rhythm and Riff.)
40. ADVANCED SOFT SHOE. (Effective toe and heel work.)
42. BUCK-O-MANIA. (Tricky Rhythms.)
43. RHYTHMOLOGY. (Wing and Toe Stand combination.)
44. RHYTHM RIDDLES. (Stylish heel and toe work.)
45. ADV. SYNCOPATED WALTZ CLOG. (It's different.)
46. TWIRLING RHYTHM. (Smart Tap Solo.)
47. RHYTHMANTICS. (Rhythm Solo.)
48. RIFF TIME. (Advanced Riff Rhythm.)
49. RHYTHM PREFERRED. (Professional Routine.)
50. RHYTHM KINKS. (Professional Routine.)
110. ADVANCED RHYTHM ROUTINE. (Solo or group.)
111. RIFFLES. (Advanced Rhythm Routines.)
112. ADVANCED RHYTHM TAP. (Solo or group.)
113. ADVANCED SYNCOPATED SOFT SHOE.
114. JACK MANNING TAP LEAGUE OF AMERICA.
115. SYNCOPATED WALTZ RHYTHM.
116. SHADES RHYTHM TAP DANCE.
117. DEEP SOUTH WALK.
118. PERSONALITY TAP RHYTHM.
119. ADVANCED DOUBLE UP RHYTHM.
120. ADVANCED BROKEN RHYTHM ROUTINE.

## INTERMEDIATE TAP ROUTINES

51. TAPTIME. (Rhythm group or solo.)
52. SWINGTIME. (Hot-Cha tap.)
53. INTERMEDIATE RHYTHM (B). (Group.)
54. HOT CHA TAP. (Swing style for girls.)
55. INTERMEDIATE RHYTHM BUCK. (Fast — Pick-ups for finish.)

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56. RHYTHM TAP ROUTINE. (Sliding trench finish.)
57. DRUM ROLL RHYTHM. (Military Rhythm — cramp rolls.)
58. MILITARY TAP ROUTINE. (Nice rhythm.)
59. SUZI-Q. (Tap version.)
60. JUST TAPS. (Flashy, smart and easy.)
61. TAPPIN' TIME. (Foundation-valuable.)
62. SOFT SHOE. (One and one-half chorus.) breezy.
63. FOOT NOTES. (Flash, lots of style.)
64. BUCKIN' ALONG. (Class or solo.)
65. FLASH RHYTHM. (Snappy hard intermediate.)
66. BUCKETTE. (Good old buck dance routine.)
67. RHYTHM BUCK ROUTINE. (Medium fast tempo.)
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69. SOFT SHOE KICK ROUTINE. (High kicks, tap specialty.)
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78. SIMPLE WALTZ CLOG. (Not old standard type.)
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80. BABY TAP. (Effective for young children.)
81. BABY HOT-CHA. (Jazz tap for children.)
82. FOUNDATION TAP ROUTINE. (Showy, simple.)
83. TINY TOTS TAP. (Teachable—simple.)
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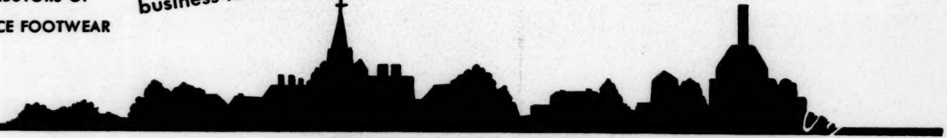

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